



THE OFFICIAL ROBOTECH™ FANZINE

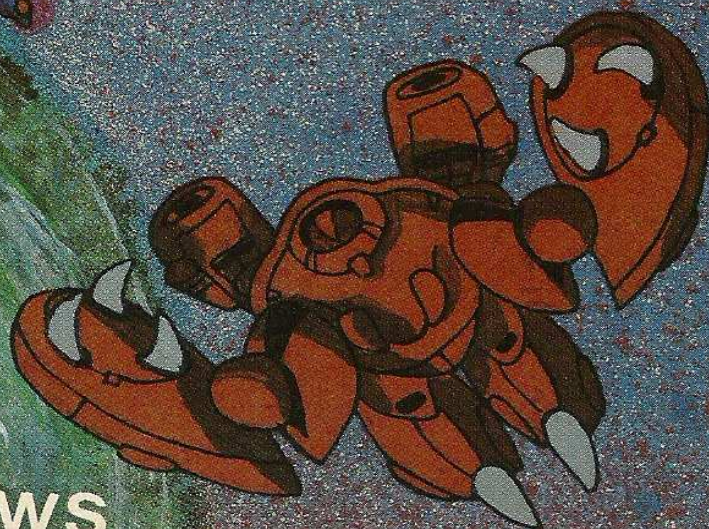
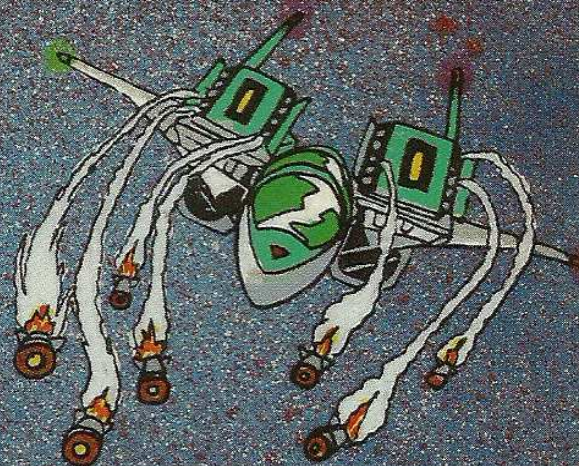
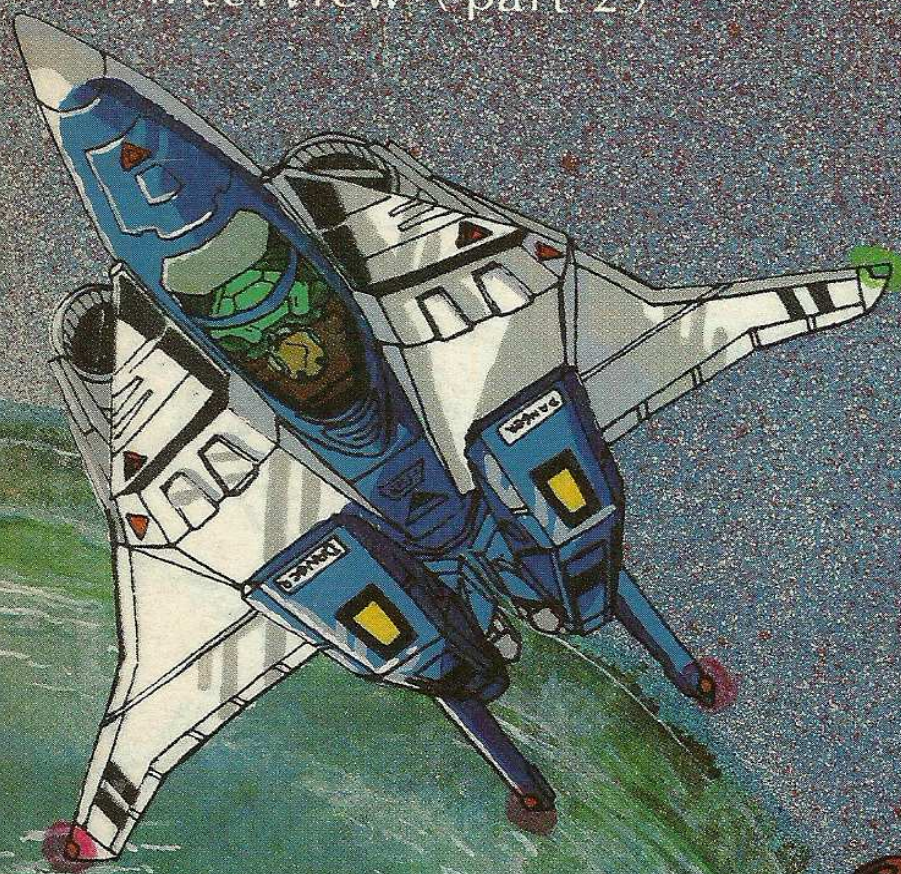
CARL MACEK'S

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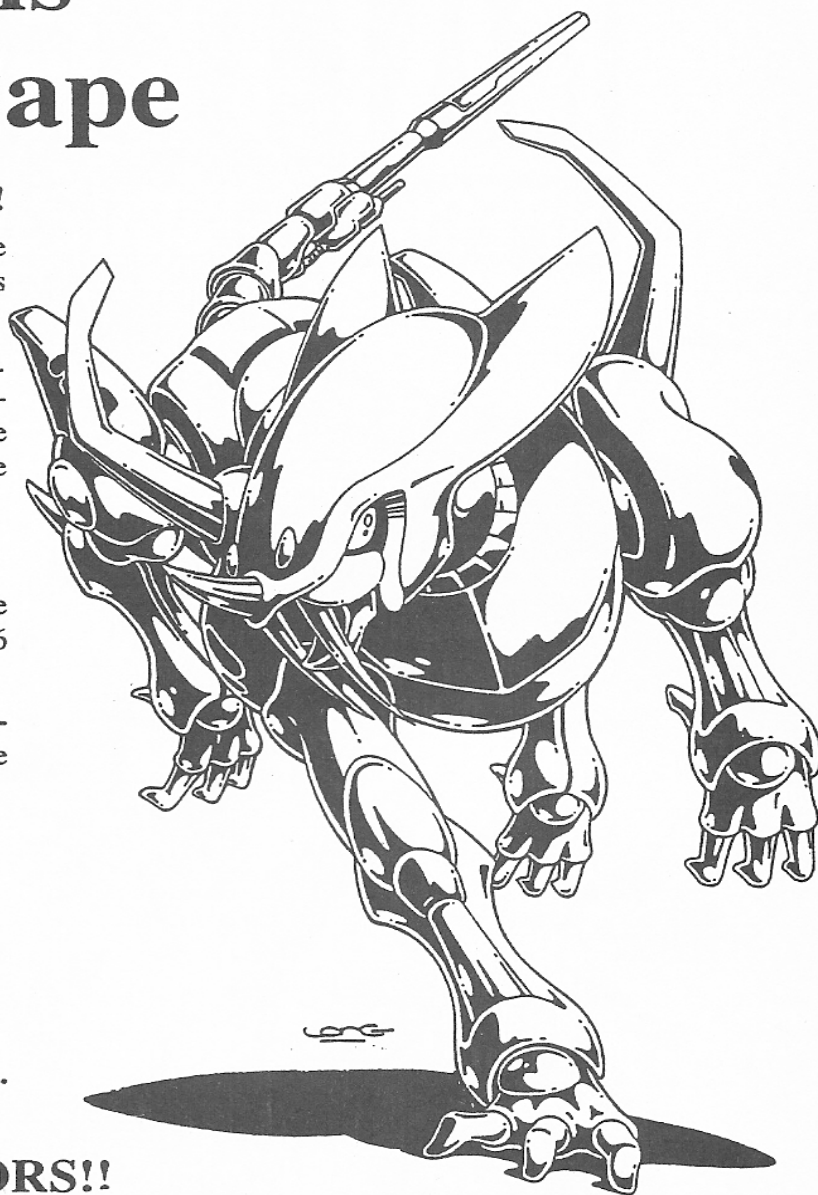
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Some artwork in this issue is reprinted from *Macross*, *Perfect Memory* (1983): pp. 101, 112, 126, 129, 152, 152, 161, 171, 178 and from *This is animation #11, The SDF-1 Macross* (Shogakukan, 1984): pp. 58, 90.

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As you can see, we tried everything possible to catch up a bit of the delay between #1 and #2 of P.A. by releasing #3 a little in advance. I hope you are pleased with the contents of this issue which should be a bit more appealing than the previous because we were able, this time, to allow more space to illustrations. We apologize to our readers who felt issue #2 was somewhat hard to read and the illustrations a little bit...little. You see, we have so much to tell to you!

This issue contain the end of the Carl Macek's interview, new RPG optional rules, our established chronicles and many gorgeous illustrations from your favourite series. Just discover by yourself what else we have to offer.

Next issue, planned for March 1989, will contain an interview made with Kevin Siembieda of Robotech RPG and a lot of new material by the staff of P.A. and by you, fan collaborators! Do not forget to write to us for your top ten male characters in Robotech. The results in #4. Thank you for all the letters and please do not stop writing to us.

A last thing before leaving you. I do not like speaking about money but this time I must. You surely realized we raised our rates. Distribution over the continent is very expensive. Quality printing is very expensive. To maintain our service to the Robotech fandom we need a lot of support. Please talk about P.A. to all the other techies you know around. The more we will be, the stronger we will get. We do not want to stop publishing P.A. because money prevents us to do so. I know there are enough Robotech fans in America who want a fanzine to be their voice so that their amazement with the famed series can continue to live, shared by all of us.

Alain Dubreuil

THE VOICE OF FREEDOM FIGHTERS

Most of what we received in the last weeks have been letters asking us for more information on our activities. The ads in M.O.P. and Robotech Art III have a tremendous effect and we are very happy because everything that have been said about the dying Robotech fandom is obviously untrue! There still is some publishable letters.

"Dear P.A. Crew

I have just finished reading Protoculture Addicts #1, and enjoyed it very much. Congratulations to every one involved.

I know how difficult it is to work on a project when you have no feedback from the people you are trying to reach. And a fanzine like P.A. needs positive and negative feedback and lots of input to make it work. So I am asking every one to let the crew of Protoculture Addicts know you care.

Enough of the soapbox.

Claude J. Pelletier RE: ROBOTECH STUDIES, the Flower of Life and New Intelligent Life on T.V. Articles. In both articles you touch on the subject of animation still being considered for children only in North America. This sadly does seem to be the norm. If the parent has no interest in it, the child "grows" out of it. (Sometimes to find it again in later life). In my family, fathers' interest has been passed down to his sons via Disney, W.B. and Bakshi (pulling them out of school for half a day to see the premiere of Lord of the Rings. Along with just about every student from Toronto).

My sons are now 18 & 20. So when Robotech started in September 1985 my sons & I sat down to watch the first one, and became hooked on Japanimation.

My sons had told me about a show called Starblazers, but I never got to see any of them because of the program time slot, that

and we did not have a VCR at the time.

Robotech being an ongoing saga was something completely new to all of us (and made a VCR a must) and has been captured for posterity. To replay at our pleasure. Also to show people what they have missed by ignoring animation.

So it is up to us to try and educate the public at large. Animation is an art form and should be given the respect that is due it.

This can be done thru fanzines like P.A. and hopefully P.A. conventions one day.



In the mean time I plan to enjoy P.A. and contribute some articles on the models and toys of the Robotech mecha. Maybe I can get number two son to contribute some artwork (he does great Robotech T-shirt).

Be seeing you & good luck!

Paul Bennett
Dunnville, On., Canada

Reading a letter like this one is a pure pleasure and can boost the morale of even the most overworked and depressed P.A. staff member. Thank you deeply for such a feedback and for understanding so well what we of P.A. are trying very hard to do. You can be assured that any collaboration by you and your family will be warmly received.

Dear Robotech People,

I am a most devoted fan of Robotech, models, books, toys, role-playing games, and a modest video cassette library. I've got them all, and looking out for more Robotech items I can get my hands on. When I heard about this I immediately thought "It's for me". Although anything that has to do with Robotech I figure "is for me". I would like to receive the Protoculture Addicts quarterly magazine as soon as possible. So consider me in, sign me up, anything for more Robotech. I live on Robotech, without it I'd wither away and die (...) Please don't let me wither away. Please send me Robotech stuff, anything just to satisfy my craving.

Chris Drome
Winnipeg, Ma., Canada

Well Chris, I guess you have all that is needed of a real Protoculture Addict, the burning passion for what is good in animation and can open our heart. We sure will not let you wither away...and please consider giving us feedback after having read us, unless you want us to wither away...

Dear Sirs:

I'm very pleased to see that, after all this time, a fanzine for Robotech has been produced. I'm looking forward receiving the first issue of my subscription. Good going!

I am a very dedicated Robotech fan. Let me warn you: You'll be hearing from me a lot. If, by chance, I find a false statement or something similar to that, I'll let you know about it. On the other hand, I'm ready with the typewriter for some praise-giving.

I'm willing to help in anyway I can with the magazine. In fact, I've already started helping by giving you a list of trivia questions for you to use in Protoculture Addicts. These questions are from The Macross Saga, The Robotech Masters, The New Generation, and Robotech II: The Sentinels. If you do use them, could you mention me?

In the near future, you'll be receiving articles, artwork, and other things from me. I'll probably be a frequent name mentioned down at the office. I hope you can use anything and everything I send you.

Raymond Horwitz
Granada Hills, Ca., USA

We sure need fans like you Raymond who obviously are willing to collaborate to P.A., the fanzine of all techies and anime fans out there. You will see some of your trivias in these pages. When we ask for collaboration we are serious, and as long as the material provided meets the standards of P.A. it sure will be published with full credit to the author.

Sirs,

My request is fairly simple. I would like information regarding "Protoculture Addicts", the fanzine mentioned in the recent Robotech Art 3: The Sentinels. I am more than likely the largest fan and greatest authority along with being the oldest, on Robotech in my province at this time, but alas, our local station cancelled it after constantly showing only the first 65 episodes, so I am looking



for correspondence who may be able to supply me with the remaining 20 episodes.

Blake A. Smith
Darmouth, N.S., Canada

You are the second fellow from N.S. asking for the last twenty episodes of Robotech. This time we are able to help you folks. A third Nova Scotian having what you need, needing part of what you have, will be provided with your addresses. Hopefully, all should be settled.

"Dear PA folks..."

"Great work! Everything looks really good and I hope you guys continue that way! I'm glad to see that someone did start the fanzine. It was badly needed. It really looks like you guys dug deep in to the secrets of Robotech but not far enough. (...) The #1 issue was a lot better than the "#0" issue that was put out. What an improvement! Maybe next time there will be color (!) in it. The stories are pretty good and the UH!? section is great! The art is great but I find the mecha too thin sometimes (In battloid mode). Nothing serious. I doubt anyone else can draw that well anyway."

Before I forget... In the first episode, the building that Rick crashes through is also Studio Nue. The studio where Macross was made! Uh?!"

"Well anyway... I hope you guys continue the great job!"

Phil York
Pointe Claire, Qc., Canada

Thank you for your feedback Phil and we hope hearing from you again. AD

Dear Protoculture Addict,

Here in the United States Robotech has been taken off the air. I have been going to great lengths trying to get it back. Well, I finally got threw to HBO and they said that they would consider putting it on. I know what your thinking - "What does this have to do with us?", right?

Well, actually a lot of it you'll be very interested in. Being fellow Robotech fans you probably heard of the sequel- Robotech II The Sentinels. It was going to be a 65 episode long continuation of the original series, but only three episodes were completed because they lacked the money to complete it.

My plan is when HBO shows Robotech maybe they could help produce the sequel, too. But the only way they would do that is if they know that there is an audience for it. The only way to let them know is by writing them. I would appreciate it if you could pass this on to all your members. Here's their address: HBO, 1100 Avenue Of the Americas, New York,

NY 10036. (...). Thank you very much,

Sincerely,

Terry Messner
R.D. 1 Box 1374
Mohnton, Pa 19540

If we believe in our cause and if we try every opportunities, then we have all the chances to succeed. Thanks for your good work, Terry. I am sure our readers will write. By the way, I wish to remind all of you about our post card campaign for the return of Robotech. See our last issue and write to your local TV station...

The feedback on our first issue does not consist only in fan letters. Some other fanzines also talked of us. Some excerpts:

"What is possibly the most ambitious fanzine being produced in Canada has been officially launched. *Protoculture Addicts* whose existence was reported in *MLR* 2, has pubbed its first official issue. The first issue reported in *MLR* 2 was apparently a "market-test issue" and was only distributed in Montréal. The new zine has the advantage of the "official approval" of Harmony Gold, the U.S. company that holds the rights to the Japanese Robotech animation to which *Protoculture Addicts* is devoted. What sets PA apart are its (relatively) expensive covers, its computer-designed logo... and the fact that it is a bilingual fanzine. (In truth, this issue carries much more English material

than did the test issue.) The people who publish the zine are francophones who admit they "do not speak English fluently." Under the editorship of Claude J. (*Samizdat*) Pelletier, they have nevertheless made a strong first effort (and put to shame most anglofans, who wouldn't know how to begin publishing a fanzine which included French-language material). The zine is of limited interest because of its subject matter, but Robotech fans might be interested in subscribing." *That's in Maple Leaf Rag #5 (an anglo-canadian science fiction fanzine)*, p. 5.

"Robotech: Pour/Contre (Rayer mention inutile). Aaargh! Le dessin animé Nippon a beau être catalogué comme ersatz craignos d'une subculture recodée et impérialiste, et cela, par la moitié des quasinabots de cette planète, c'est quand même maxi-jouissif."

"Bien sûr, et là je suis impec-OK avec vous, le sérial d'animation japonais a produit de sacrés monceaux de merde parmi lesquels Goldorak, Candy et etc. en sont les plus monstrueux fleurons. Mais à côté de ça (le pire avoisine souvent avec le meilleur), il existe une catégorie de D.A. (toujours Nippons) valables, aux scénars sophistiqués et aux graphismes visuels agréables; je parle ici d'Albator, de Cobra et de Robotech."

"STOP & re-impec-OK avec vous! C'est souvent mièvre, ça s'adresse à un publique de baveux et c'est un fabuleux instrument de propagande paramilitaire à l'idéologie primaire, néofasciste et xénophobe. Mais pris

au second degré, et avec une certaine lucidité, c'est bien. Je dirais même mieux, c'est bon."

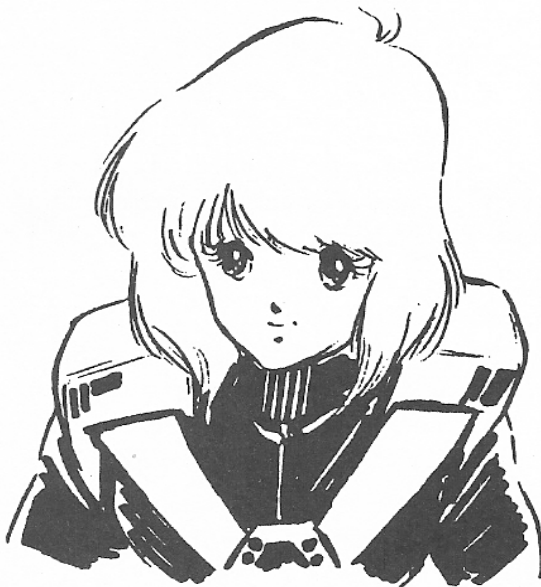
"Maintenant glapafulons de Robotech. Ce D.A. là n'échappe pas non plus aux critères péjoratifs cités plus haut si ce n'est qu'il y a là dedans un plus. C'est une fresque de SF Space Opérique au scénario solide et qui raconte une histoire que l'on a envie de suivre."

"De plus, ce D.A. est un véritable phénomène de société. Aux Etats-Unis il y a déjà un comics book consacré à Robotech, un Jeu de Rôle et un Jeu de Plateau. En France même on a eu droit à l'inévitable BD Robotech (archinulle au demeurant). Quant au Québec, là-bas le phénomène semble suramplifié; le fanzine *Samizdat* en grapafule avec enthousiasme dans son no 9 (source: *Yellow Submarine* no 53); et il existe même là-bas, un autre fanzine exclusivement spécialisé dans la robotechmania: *Protoculture Addicts*, fanéité par C.J. Pelletier de *Samizdat*... Aaargh!"

"I LOVE/HATE ROBOTECH !"

Carnage Mondain #7, p. 2. In that French cyberpunk fanzine, one (who signed "Compte Zéro") made, in a very colorful language (mostly untranslatable), a divided comment on japanimation and Robotech. He says japanimation has produced a mountain of garbage but some anime are valuables, with sophisticated stories and good looks. Robotech is among that kind. He also said that it is affected, for slabberers, that it is a fabulous instrument of paramilitary propaganda with primary, neofascist and xenophobic ideology (I thought exactly the contrary!). But taken at a second level, with lucidity, it's good! Robotech is a space opera fresco with a strong scenario and it is telling a story that we wish to follow. Finally, he can not believe that we publish a fanzine entirely devoted to that! Very strange opinion (partly contradictory). He does not seem to understand very well our point of view...

Claude J. Pelletier



THE ZENTRAEDI WAY

THE OFFICERS:

There are many Officers in the Zentraedi Fleet and not all of them have the same purpose. Some are more fitted to think and have tactical skills while some others are of tougher built and better in combat situations, on the field. We will define here who is who and what he is doing. Also, to maintain a semblance of continuity between the articles in this column from issue to issue, we will provide you with comparative information in relation to the Warriors' Prime and Second Instructions and Protoconditioning. 'Njoy it...

PRIME INSTRUCTION:

"Obedience to the Masters". The Officers' Prime is the same as that of the Warriors' up to the point where an Officer may slightly disobey a Master in order to be more efficient on the whole. The only exception to this rule is the Combat Officer since he is not a real Officer but a nominated Zentraedi. He is considered a Warrior for most psychological purposes.

SECOND INSTRUCTION:

"Obedience to the Superior Officers". Again, this Instruction is limited by the Officer's own free will and ability to disobey to improve his overall performance. An Officer, unlike the Warriors, will obey any Superior Officer, not only one. In the case of the High Commander, there is no Second Instruction since he is not outranked by any other Officer. He obeys to the Masters only.

PROTOCONDITIONING:

The Officers' protoconditioning has been more elaborated than the Warriors' and is much stronger. Because of its complexity, however, the chances of a flaw being present in the conditioning are greatly increased. These flaws are usually minor and only result

in a personality, which is something most Zentraedi do not have. An Officer's conditioning covers all the activities he is usually involved in, from how to command his subordinates down to the victor's speech he addresses the enemy. He is, as said earlier, allowed some latitude in this, roughly up to 25% of the original intention.

RANK AND SKILLS:

High Commander: These individuals are incredibly tough, physically as well as intellectually. Their strength is five times that of a normal Warrior and twice that of most Officers, with the exception of the Fleet Commander. Their height is twice that of a normal Zentraedi. They are well versed in military strategy and intelligence. They have some knowledge of diplomacy and speak most of the known languages. They are usually never seen by mere Warriors nor by any Officer lower than a Ship Commander. There is never more than three High Commander.

Fleet Commander: They are the ones who usually go on mission with the Zentraedi Fleet. They are always ten and each has a Turn of Duty that lasts for about a century. Their skills, as the High Commander are mostly strategy oriented but to a lesser level. They are almost as strong as their superiors but not as tall nor as knowledgeable in what they do. They never get into combat situation themselves if it can be avoided. A known example of Fleet Commander is Dolza.

Division Commander: There are about 10000 divisions in the Zentraedi Fleet with as many Commanders. The Division Commanders are very strong and about twice as resistant as the Warriors. They have very good strategy skills and combat abilities. Breetai was such a man.

Section Commander: A Section is a small Division which is added to a greater one when reinforcements are needed. The Fleet has

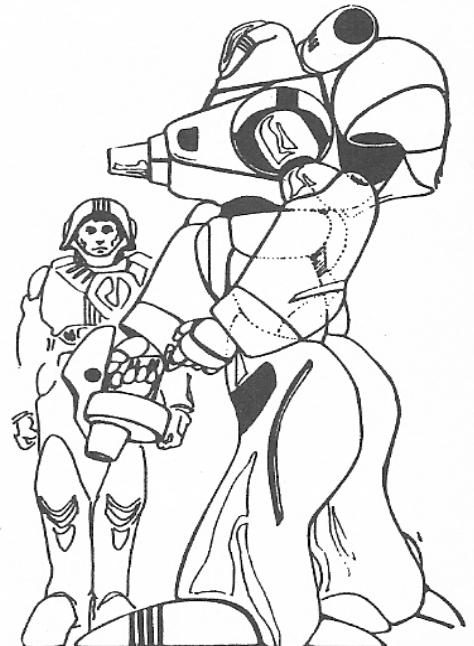
about a thousand of such Sections. Their Commanders are excellent in combat and usually very effective in overall performance. Khyron, however, was an exception to this rule.

Ship Commander: It is merely the equivalent of a Terran Captain, usually doing nothing more than obeying his superior. He is a very good fighter but does not care for tactics. Those are usually provided by either the Division or the Section Commander.

Combat Officer: This is not a real Officer but, as we noted last issue, an overgrown Warrior who, with ambition, has risen himself above his peers and was given a minor command. His skills are those of a Warrior with some (but not much) tactical knowledge.

That about wraps it up, friends. See you in three months for more on... (TA DAAAAA...) THE ZENTRAEDI WAY!!!

Jean Carrières



Episode 13:

- When Lisa reports to her superiors the events of her captivity, she is seen from various angles on the screen. At one point, we can see Zentraedi writing which, translated, means something like HANSEN AND ZHOODY. The hidden meaning? Beats us! Please DO take note of one thing: this was first seen in episode #11 on Zentraedi monitors. How the heck did they get this footage back on the SDF-1!?

- Later during this meeting, there is a view of the whole table, showing us four chairs on each side of the table & Gloval at one end (as any fool can plainly see...). Not long after that, we have again a full view of the table but THIS time, there are 5 chairs on each side (We can plainly see that!). There gotta be protocluture-powered spying chairs sent by the 3 Zentraedi spies (Bron, Rico and Konda). Boy, are they catching on fast!

- A while later the SDF-1 has to make a modular transformation. Of course everybody in town has taken shelter except...Bron, Rico and Konda who don't know what the heck is a transformation. We see them from an overview angle, standing on the sidewalk, a PLAIN sidewalk. However, seconds later they are lying on this sidewalk on which pops, out of inexistence, a huge transformation joint. They nonetheless manage to escape the deadly fall in the heart of the SDF-1. This sure was a VERY well hidden transformation joint!

Episode 14:

- Not much to say about this episode, it is all old stuff. You will notice, however, that they managed to show us (AGAIN!) this blasted Armor 01 (or 10). We'll never be rid of it!!!

Episode 15:

- When Gloval & Lisa are flying to Alaska Base, at the end of the day, the sun is at

starboard. If they are going north (which is rather obvious: Alaska is not in Australia!), this means that the sun is at the East. That is rather funny: at that hour, the sun is usually West. Now, one might foolishly say that the SDF-1 landed north of Alaska but this is not possible for 2 reasons:

- 1- We would've seen icebergs
- 2- Rick's fanjet could not take Minmei to Japan if the SDF-1 was too far away

That takes care of that.

- Much later after their report to the top brass in the evening, Lisa & Gloval are once again contacted by their superiors. The clock shows it is very close to midnight (exactly 11:51 PM). A clock in the background, seen not much later, tells us it is precisely 8:00 (AM or PM, whatever...) Boy! Is time flying when you're having fun!!

- Speaking of time, since Rick, Minmei & Kyle leave in the morning, going East, how come it's still night in Alaska & at the SDF-1? If the sun is up in Japan, it should be up over there too unless the Earth is spinning backwards... Your decision, Faithful Astronomers!!!

Episode 16:

- A very small thing here...Are we sleeping or what? No mistakes? Oh yes, a very small thing...Why does Azonia's aide, obviously female, here have a male's voice? Could this be a male spy thoroughly "enjoying" himself on a shipload of females...

Episode 17:

- We are frustrated! No mistakes here. This is the first perfect episode and a very nice one at that. However, this cannot go unpunished. WE did not find anything. If YOU do, tell us. Pleeceeeaaase...

Episode 18:

- Usually in japanimation you don't have a rolling background (that is (but of course you all know that) a background that repeats itself as they have in the Flintstones or in Rocket Robin Hood); well we just got one here!!! When Roy comes back of seeing Minmei on the set he pass by a bunch of store three times. We know, we know, it's only a detail, but after the last few episodes we're craving for anything!

- WOOOOAAAH! Right after that (only a few seconds away) the background of buildings repeats itself SEVEN times!!! 'Guess nobody's perfect ('xcept us of course...). In the end, it's a very weary Roy that gets out of this endless street and fades into a commercial, as we ourselves fade into oblivion for 3 months.

Jean Carrières

Alain Dubreuil

TOP UH?!

As you probably have noticed, the characters of the Macross saga, especially Rick, very often express their surprise by a "Uh?!" We thought it would be amusing to create a Top Uh? of the ten characters who "Uh?!" the most. We have counted all the Uh? that we could in every episode. In this third edition of the Top Uh? we look at the final results for the Macross saga. See you with Southern Cross next time!

1- Rick: 164	6- Gloval: 13
2- Lisa: 54	7- Ben: 12
3- Minmei: 35	8- Bron: 11
4- Max: 24	9- Claudia: 11
5- Kyle: 14	10- Konda: 10

some contenders...

11- Rico: 10	16- Kim: 6
12- Sammy: 10	17- Roy: 6
13- Vanessa: 9	18- Miriya: 5
14- Breetai: 8	19- Khyron: 4
15- Exedore: 8	20- Azonia: 3

ROBOTECH TRIVIA

We are pleased this time to leave the trivia section to one of our very knowledgeable fan, Raymond Horwitz, who nicely provided us with a selection; here are some of them inspired by the Robotech TV series and by Robotech II: The Sentinels novels published by Ballantine:

- 1- Who was the "Lord of the Protoculture"?
- 2- What is the name of the Invid homeworld?
- 3- What is the name of the Robotech Masters' world?
- 4- In what constellation is the Masters' world located?
- 5- Where did the Masters get their ores before Protoculture was developed?
- 6- Before the Zentraedi became warriors, what were they?
- 7- Who was the first Zentraedi ever created?
- 8- What was the Zentraedi Imperative?
- 9- What is the word for "transformable mecha"?
- 10- Name the largest Destroid or "non-transformable mecha"?
- 11- Rick Hunter had a little, red racer-plane. What was its name?
- 12- Who was the mayor of Macross City?
- 13- What Zentraedi was in command of the Robotech Factory until Breetai conquered and seized it?
- 14- To what Alpha Tactical Armored Corp is Lieutenant Sterling assigned to?
- 15- Where is the Southern Cross Headquarters located?
- 16- With what organization is Nova Satori affiliated?
- 17- Who is the leader of the "Black Lions"?
- 18- What are the names of Musica's sisters?
- 19- Who was the original commander of the 15th Squadron?
- 20- What was the name of the red Bioroid pilot?
- 21- What did Bowie Grant want to be most of all?
- 22- The Robotech Masters and their citizens are grouped in trios. What is this special trios called?
- 23- What was the name of Earth's orbital observation outpost?
- 24- Why were the Bioroids digging at the site of the SDF-1?
- 25- What two scientists examined the remains of the Bioroid pilot?
- 26- Who was the head commander at the Army of the Southern Cross?
- 27- Who was the Mistress of the Cosmic Harp?
- 28- In "Stardust", what was the name of the singer that Dana met at the bar called Little Luna?
- 29- What device was implanted in Zor Prime's brain?
- 30- What was the name of the "video game" Louie Nichols invented?
- 31- After being exposed to the spores from the Flower of Life, what happens to Zor Prime?
- 32- In an attempt to destroy the Protoculture Matrix on the SDF-1, what tragic event does Zor Prime cause to occur?
- 33- Who is the only survivor of the force sent to earth by Admiral Hunter to liberate the planet from the Invid?
- 34- What does Rand find when he searches a downed space cruiser?
- 35- What are the two letters on Armie's cap?
- 36- How do the Invid track Scott and his team?
- 37- What motorcycle gang did Rook used to belong to?
- 38- Who is the prince of the Invid?
- 39- Who is the princess of the Invid?
- 40- In "Eulogy", what famous Robotech Expeditionary Force war hero is found alive by Scott Bernard and his team?
- 41- What was the name of the first stage-five Invid?
- 42- Who is the photojournalist who tells Scott about Hunter's plans?
- 43- What are the special missiles that are used in the attempt to obliterate Earth by the Expeditionary Force?
- 44- Where was the SDF-3 built?
- 45- While Rick, Lisa and Doctor Lang had committed themselves to the SDF-3 project, where was Max?
- 46- What couldn't the SDF-3 do that the SDF-1 could?
- 47- What were the three types of the Invid Regent's bipedal mecha?
- 48- How long did the SDF-3's fold from Earth to Tirol take?
- 49- What did T.R. Edwards and his Ghost Squadron capture in the Royal Hall on Tirol?
- 50- What was the name of the Zentraedi mining outpost on Fantoma?
- 51- What was the name of the ship in which the "Sentinels" set out on the mission of liberating Invid-occupied world?
- 52- What was the name of the Invid scientist that was obsessed with taking over the Invid empire?
- 53- Rick, Lisa, Rem and Karen Penn suffered near-fatal effects of the atmosphere of what planet?
- 54- Who kills the Regent in a suicide maneuver?
- 55- What planet has a dreaded curse which hinders the Sentinels' mission?
- 56- What is the name of Rick and Lisa's son?
- 57- In what "group" was Scott Bernard assigned to?
- 58- What planet had the Awareness?
- 59- What ship does Scott Bernard, Vince Grant, and Jean Grant use to search for the lost ship?
- 60- What are the names of the races which are calling themselves the "Sentinels"? (This one is mine -- CJP)



LYRICS

WE WILL WIN

Life is only what we chose to make it
Let's just take it
Let us be free
We can find the glory we all dream of
And with our love

(CHORUS:)

WE CAN WIN
Still, we must fight or face defeat,
We must stand tall and not retreat
With our strength we'll find the night
There's no fight we can't fight
Together
All Together
WE CAN WIN

LONELY

SOLDIER BOY

After all of the battles are over
After all of the fighting is done
Will you be the one
To find yourself alone with your heart
Looking for the answer

When it feels like tomorrow will never come
When it seems like the night would never end
Can you pretend that you're really not alone

(CHORUS:)

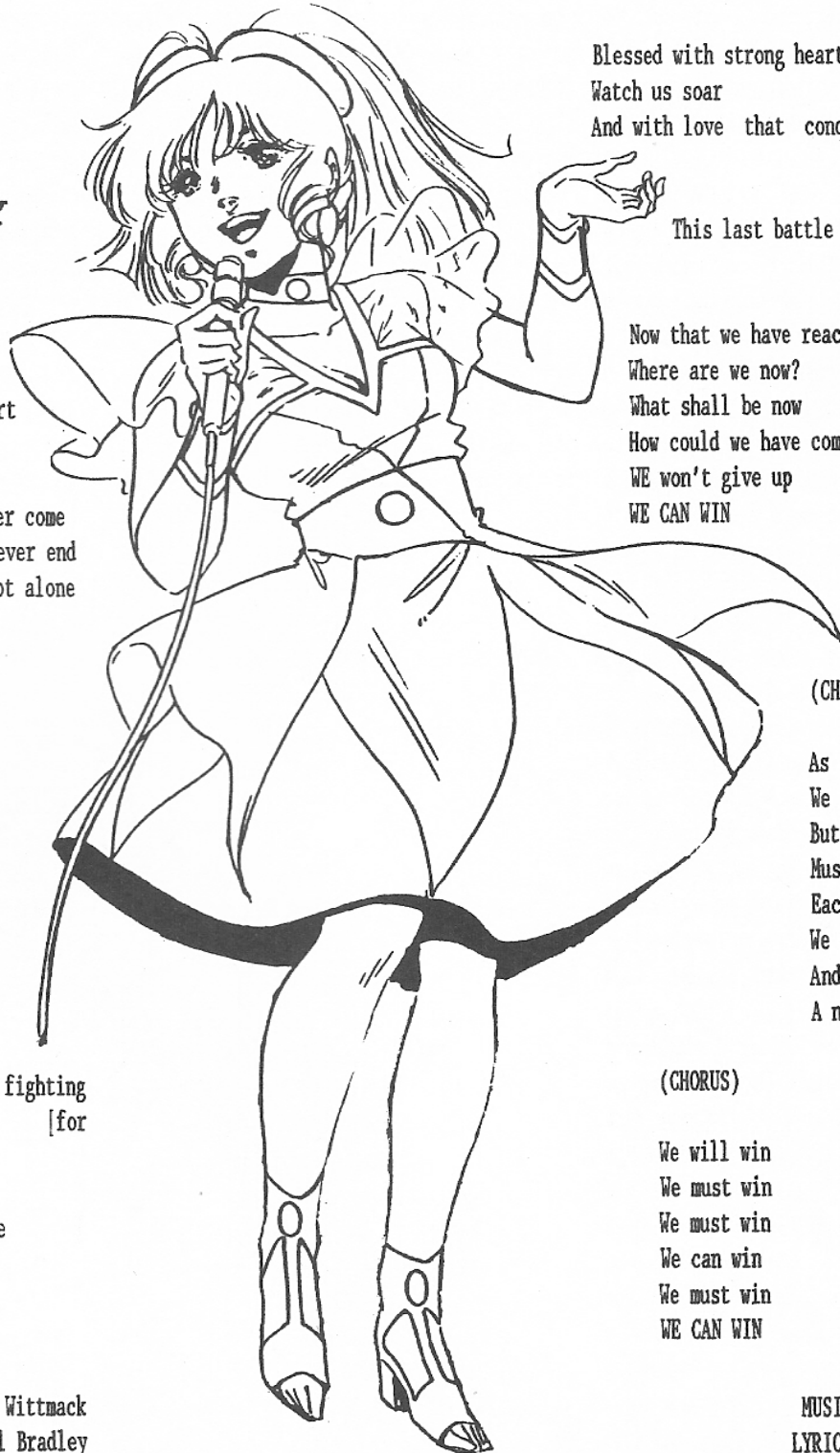
Out here on your own
Lonely soldier boy
Out here on your own
Lonely soldier boy
Are you so alone
Lonely soldier boy
With all the glory
Without the joy
LONELY SOLDIER BOY

Do you believe in the causes you're fighting
[for

You used to believe yesterday
Now what can you say
Now that you're so very far from home

(CHORUS)

MUSIC & LYRICS: Steve Wittmack
& Michael Bradley
VOICE: Lancer



Blessed with strong hearts that beat as one
Watch us soar
And with love that conquers all we'll win
[this battle

This last battle

Now that we have reached this last encounter
Where are we now?
What shall be now
How could we have come so far to give up?
We won't give up
WE CAN WIN

(CHORUS)

As the battle goes on
We feel stronger
But how longer
Must this go on?
Each and every day
We dream of winning
And beginning
A new Life

(CHORUS)

We will win
We must win
We must win
We can win
We must win
WE CAN WIN

MUSIC: Ulpio Minucci
LYRICS: Marcia Woods
VOICE: Reba West (Minmei)

CARL MACEK

INTERVIEW (PART II)

Q. How do you perceive your work right now, with the distance of years?

A. Some stuff I would have done differently, some stuff I would have tried to be more clear about, because we put it like live television and I mean this sincerely. It was as if it was live television, every week we had to produce five episodes, so I had no chance to go back. If there were errors in continuity it was not because I was not aware of continuity, it was because studio A was doing episode 4 and studio B was doing episode 5 while the remix room was mixing episode 1. You know it was a very quick fast paced stuff. We did the whole series from concept to final production in about six months: that's 85 episodes in six months. In retrospect, of course, I would have enjoyed doing something different with better dialogue if possible but you have to understand that what we were attempting to do was to put words in existing mouth movement, which is the most difficult thing in the world and then to get poetic dialogue. Some of the dialogues are very poetic, very figurative in there and that's really hard to do. If I was just gonna write a sentence, I could write anything I wanted to and then if I had it animated they have to match to me. But now the animation was done and we had to match to the movement. Sometimes it is very difficult and a lot of times, when you have six different writers writing, they are not always aware of the continuity problems. As a story editor and producer I was directing all the film and everything else and I really was going crazy. It was difficult sometimes to have continuity but I think for the most part it is successful, overall there is a major continuity. It is fun to see the inconsistencies that popped up even though they are not glaring, fun because it just proves that everybody's human. You are not perfect and you can only do so much. But I think we did a pretty good job, I think the actors were exceptional, I think the music was nice. Actually, I was disappointed with the music for the first fourteen episodes so

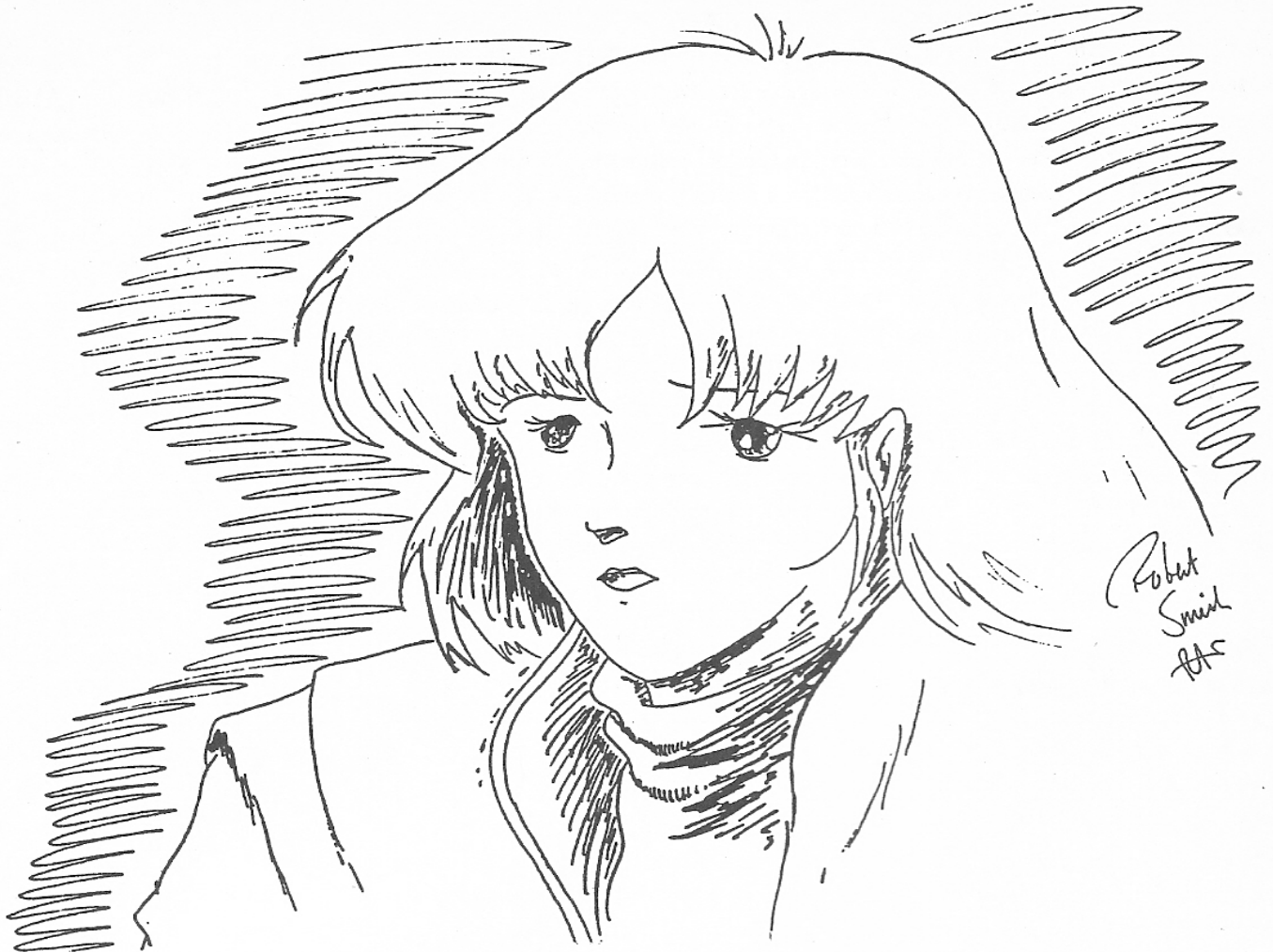
I actually redid the music and I got John Mortarotti who was the subsequent music editor from fifteen-on to go back and recut music for the first fourteen. In the end, there were two versions of the music for the first ones. John Mortarotti's music editing is more adventure-oriented, much more kind of George Lucas- style and while the original editor's music was too sad and he selected themes for the characters that did not work right. I mean it was not glaring, a lot of people would not have noticed it but I did. I then changed some of the music in the episode 27 where I wanted to have the correct music at the end. The guy had put the wrong song at the end when the SDF-1 is landing, some love song and I wanted a reprise of the We will win, which I did exceptionally. Those were the things that I was only able to do, just pick around there. I thought the editing was pretty good considering the conditions in which it had to be done. I had absolutely no leeway and when you edit video it is like you are doing it live so you really can not make a mistake, and I tried to cut out ethnic gestures and I think I did fairly well on

that. There was a lot of times when the film making of the Japanese was not very continue. They lacked editing continuity, because of the way they were made: different studios would make different things and sometimes matching shots did not happened. I did not have any footage to cut away too, so I could just leave it there. Also, the original material was shot on 16 mm so that there were many times when they had splicing and did not have steady rolling. Every edit had a bad splice marking so I had to cut every edit, a very painful, tedious process because of how the actual sequence was going. There were cuts every 30-40 frames so you had to go in and nip two frames out of every 30 or 40 so which was very time-consuming. Sometimes I would make mistakes and miss those because it was just Guillermo Coelho and myself editing.

Q. Can you tell us on what projects are you presently working and when could we expect to see them released?

A. I just finished working on a project with DIC which is a major animation company on a





new thing called Cops. I developed the property with Dwayne Capisi who used to work with me at HG on the *Sentinels* and we developed the project and then were story editors. Then Dwayne went over to work on *Alpha* and I continued as a script editor and story editor along with a guy named Bruce Shelley. I ended up writing about 17 episodes of this particular series and editing scripts for the last 65 episodes of it. But generally, when you move over to another company, you do not really have the momentum and have to start at the bottom and work hard. I was fortunate enough to start as a story editor, which is a fairly significant position, and wrote several episodes. It is going to be an interesting show but geared for children, not for adults. We think it is pretty funny and interesting. It is a futuristic police program, futuristic Hill Street Blues kind of thing and just finished that about a month ago.

-And now a couple questions about Japanimation...

Q. What are the principal qualities of Japanese animation if you compare it to American productions?

A. Graphics. The key is the graphics, what I call the analysis of action, of a perceived action. Most American cartoons are done with proscenium art direction which means that they are like cartoon characters performing on a stage. They walk into the scene and perform in the center of the screen for the most part. I mean there are many variations but it is basically how it is done, quite a theatrical sort of view of animation. Japanese animation is viewed in terms of action analysis which means that they perceive action coming directly towards the camera on angles, with emphasis strong on visual clarity. The dialogues that take place in Japanese animation are very basic: characters do not walk and talk at the same time or rarely do they do both at the same time. They enter a room, they stop, they talk and then proceed with the action. It is easier for the Japanese animators because they will then have more time to do action.

Take American cartoons, Yogi Bear, for example, is always walking while he is talking. They are riding on a horse and are talking, they are always moving and talking, which is difficult and waste a lot of animation time. To keep that to work is just not necessary. That is why the Japanese enjoy so much comic books, because perceive it in a very graphic manner. Miyazaki is a brilliant animation director and story teller and his work is remarkable. I do not know if you are familiar with *Nausicaa*?

-Yes, it is considered a masterpiece...

-They are really quite good. I have plans to work again with Japanese animators. I would like to take Japanese material and do faithful adaptations of feature films. I am not gonna take the story of Buddha and turn it into like some punk rock thing or some thing like that. If there are some Japanese films that I should work on I will do literal translations of them. The only reason that I did *Robotech* the way I did it was because it was a necessity. I find it

interesting to try to adapt japanese thinking to western values and a lot of the japanese respect the fact I have done a lot of efforts for it to be as faithful as possible. I am telling a lot of japanese producers and distributors to take their material into the US correctly because most of that stuff that has come in so far has been a failure. These are my plans for the future, concerning japanese animation.

Q. Do you think that the difference in mentality between japanese and american animation is a problem to the former to be able to take place on american television networks?

A. Yes it is difficult to put stuff on the american television networks but I am not going to suggest the japanese animation for television. I am suggesting japanese animation for theatrical exposure and home video because I do not believe that people understand the nature of japanese animation enough to put it on television. I mean there has been other shows on television obviously, in recent years, like *Macron*. I do not know if it ever made it to Canada. The company attempted to do something like *Robotech* with three japanese series, and they really butchered that show. It was not interesting at all. *Voltron* again was not sophisticated, very juvenile. However, it was a good topline because they just took japanese toys and sold them but the storyline was not very good. *Saberider* was another one they turned into the US, again not very successful. They did not do it right. And most people do not understand how to deal with that. My feeling is that japanese animation should not be for television broadcast, should be for home video, pay cable but for older people. It is not a limited audience. I think there is a big audience but it is a very specific one and there is no television geared for that audience. For example if you are a teenager and you listen to music FM radio, you could listen to whatever you want, if you want to hear classical music you can hear it, if you want to hear new wave music you can hear it, if you want to hear old rock and roll you

just tune to the dial because there is a place for every type of music on FM radio. There is not a place for every type of television programming on television. There is a limited number of channel selection and since it is so costly to produce television they do not feel it significant to have animation for young adult; animation for children yes, dramatic programming for adult yes, dramatic animation programming for adults no. They are afraid that they cannot get a sponsor to pay for time, Kool-Aid or McDonalds commercials just to pay for the air time, so that is the problem. You eliminate that by making home video or theatrical.

Q. Do you think that japanese animation will get more and more popular in America and why?

A. I would hope so if more japanese animation is shown in the US. A lot of people think that japanese animation is very poor animation, they think it is limited, not very well done and they do not study it. If you do study it, you realize that japanese animation is full animation, in other words, it is like a character drawn every time as opposed to limited animation which is where they just draw the arms and they move them. Ninety percent of japanese animation is full animation. What is confusing is that they use creative directorial techniques to take advantage of limited cell. They do not use as many cells but they are fully animated. But a lot of people perceive that as a very cheap animation. I perceive it as another way of animating, of film making and I think that if you can show more and more animation to a bigger audience, the more an audience is aware of the technique and what is going on, the more they will appreciate it, the more they will see it. I have to say, though, that not every japanese animated feature is good just like every film you see is good or every comic book you read is good. There are good japanese animated products and there are average and there are even bad japanese animated products, so in general, when you say "Is japanese animation good?" I am always talking about the better animated films, because there are a lot of lousy japanese

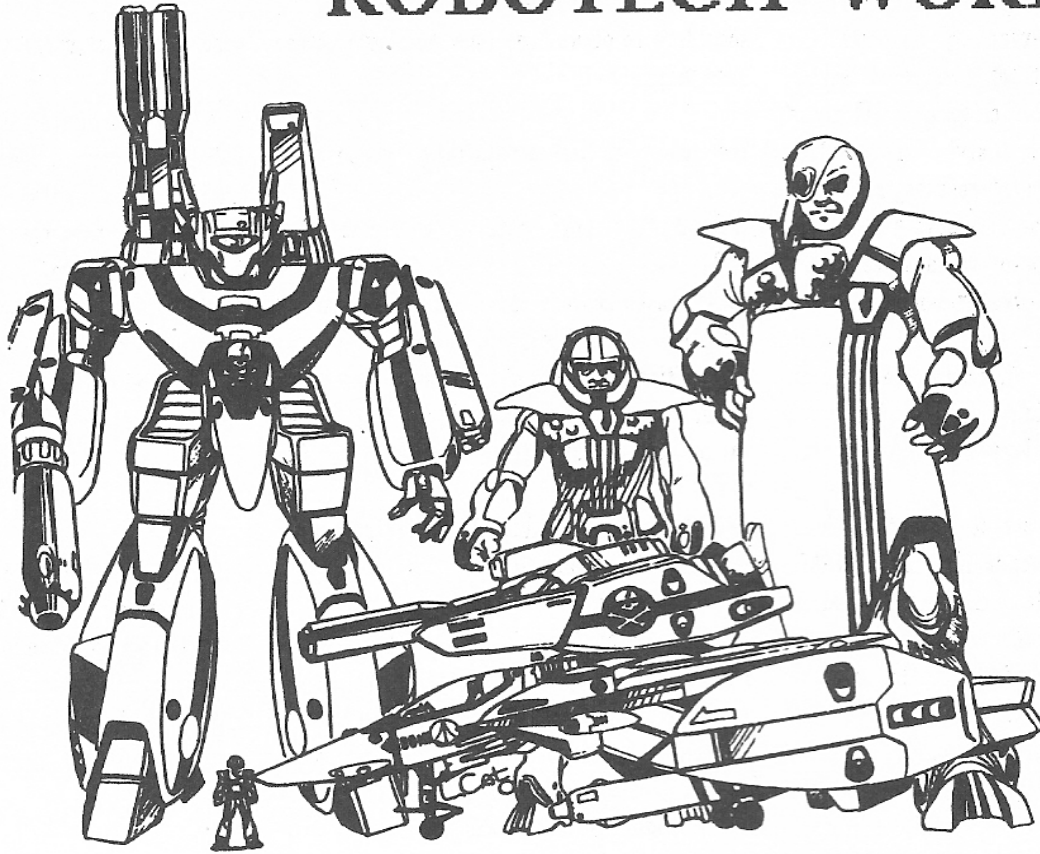
animated series just like there are a lot of lousy films. I mean there is only one or two or maybe five good films in a year that you like but most films are not really good but percentage-wise. There are more japanese animated films that I like than other films because they have a very good artistic sense. Sometimes the stories are good, sometimes the stories are very vague. That is an important thing too, the story. Sometimes the animation is really very beautiful but the story is not so good.

Alain Dubreuil

The views presented in the preceding interview are not necessarily those of Harmony Gold U.S.A., Inc.



ROBOTECH WORLD



McKINNEY, Jack. *The Sentinels* #1: *Devil's Hand*; #2: *Dark Powers*. NY, Ballantine/Del Rey, 1988. 214pp., 233pp.

Now, here is the second saga (out of three) of *Robotech: The Sentinels*. One thing that should be clear from the start of this review is: **THIS IS A MUST FOR ANYONE WHO LIKES ROBOTECH!** Many questions raised in the first saga are answered but moreover many new ones are appearing only to be resolved in the third.

The first book, *The Devil's Hand*, begins in 2020 with the Vice-Admiral Rick Hunter getting married to Admiral Lisa Hayes and the departure of the SDF-3, to the liberation of Tirol, the Robotech Masters' homeworld, from the Invid clutches. The second one is the real start of *The Sentinels* from the arrival of the Farrago in Tirol's space to its end near Praxis.

The authors did a very good job: it is not the usual hacked-in-episode's style as

seen in *The New Generation* but an easy flowing reading. More than that, the first three episodes of the video-released Sentinels and the first five chapters do not match perfectly, which shows the will of McKinney to write a book, not just a summary. Another improvement is the description, more accurate and detailed. The aliens and their planets are described in such way that you can understand the environment even if it is very complex. The dog-fighting and simple fighting are becoming more and more alive.

Moreover, we can feel the progression the authors are making in writing as suspense appears and keeps our attention on it. There is two particular instances: the first is that strange bearded man whose code is 666-60-937 and, second, the mysterious Haydon.

With that, the second book's ending is a good teaser! We know Hunter and his friends will eventually get out alive, but how is the question.

Bad points? Again, it is a cover that makes me raise an eyebrow! The Hellcat, a new

Invid realization, seems to be standing at least forty feet tall (as you can feel it with the woman you see between Cabell's legs, in background (!)), when it is supposed to be between five and seven feet tall!

So, globally, the first two books of the Sentinels saga are, as I said earlier, a must. It is easy to read. I always go through it in a jiff, forcing me to wait a full month to see the sequel. On a scale of ten, I would give a 9. YM

McKINNEY, Jack. *The Sentinels* #3: *Death Dance*; #4: *World Killers*; #5: *Rubicon*. NY, Del Rey/Ballantine Books, 1988. 185p., 279p., 215p.

The end of the Second Robotech Saga finally came.

Death Dance, *World Killers* and *Rubicon* are the three last books of the Sentinels' saga. *Death Dance* covers the escape from Praxis and the liberation of Garuda, at the

cost of some of our heroes' sanity; *World Killers* describes the setback of the Invid on Haydon IV and Spheris; to conclude, in *Rubicon* with the lift of a curse on Peryton and the grand finale on Optera. All those books have the nice style of dividing themselves in two planets' rescues, making it very easy to search for a specific one. Once again, the covers done by David Schleinkoper are very nice: *Death Dance* presents an Alpha-Beta beautifully detailed (I will pass over the strange one of *Rubicon*). The style in which the books were written keeps on improving, making the last one a work of art.

Criticizing the contents itself of those novels is an easy task: GREAT, simply GREAT. The evolution of Tesla, the destruction of Praxis, the environment of Garuda, the defense system of Haydon IV, the curse of Peryton and the battle of Optera are just few of the incredibly well described moments. There is not only good moments, but also bad ones are transmitted to us with a lot of emotion: deaths of Teal, Breetai and the Regent, Burak and Tesla, Edwards and Janice Em, Lynn Kyle, Arla-Non, Sarna...

The best moment is, according to me, the battle between Breetai and Renquist: Breetai fleeing with the only chance of the Robotech Expeditionary Force to make a fold system, is chased in space by two cruisers of Edwards' force: the Tokugawa, with Commodore Renquist, and the Jutland, with Commander Da Cruz. First, Renquist launches his Ghosts, Breetai answers with battlepods. You would think the Ghosts were going to make wrecks out of those? Think again: the weak point showed by Miriya has disappeared and the weapons are bigger! So Renquist goes with the rest of the Ghosts. This time, Breetai suffers of a setback: Ghosts are very good. So Breetai plays his ace, called Kazianna Hesh, who will present her own Zentraedi-version of the Real Ghostbusters! Exit Renquist! (p. 33-38, 53-56, IV).

I have got to mention a very heroic effort of Lynn Minmei, as she kills Benson (yes, Minmei does kill someone!). Benson, badly beaten by Minmei's sonic ranged

attacks, falls in a protoculture pool. Minmei, to finish her job, stands on his shoulders to drown him, (she must have gained some weight!).

The characters keep on evolving through time:

-Rick Hunter: more mature, good commanding qualities.

-Lisa Hayes-Hunter: more direct, stronger (like Aliens' Ripley).

-Lynn Minmei: more mature and develops a "mutant" power: it is called "the voice" which has capabilities that will surprise you.

-Lynn Kyle: from an alcoholic pacifist became a very good veritech pilot.

Bad points? Again, they are almost inexistant. Besides the *Rubicon*'s cover, some questions remain unanswered (maybe to be answered elsewhere): why did Lynn Kyle changed from a pacifist to a fighter? why did Janice commit suicide? how can Breetai with

his sixty feet height (without power armor) can have problem with the Regent, in hand-to-hand combat, standing twenty feet tall?

To finish, again. I will urge all Robotech's fans to read these books for the quality and quantity of information you will find on your favourite characters, mecha and planets by the story, the quotations or by a incredibly useful chronology added of the last pages of *Rubicon* (p. 205-215, V). Maybe, this chronology worths the whole price of the book.

YM

JOPLIN, Markalan; LEEKE, Mike; et al.
Robotech The Macross saga #27-30.
Norristown, Comico, 1988. 26p.

BARON, Mike; FONG, Harrison; *The Robotech Masters* #23. Norristown, Comico, 1988. 26p.

ROBOTECH

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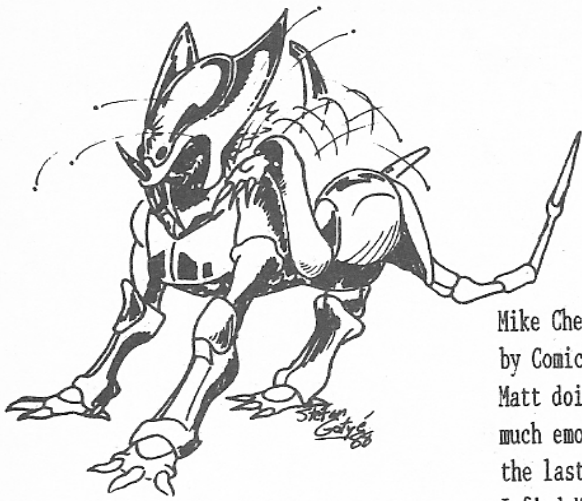
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JOPLIN, Markalan; TENNEY, Thomas A.; et al.
The Robotech Masters #1. Norristown,
 Comico, 1988. 40p.

JOPLIN, Markalan; TENNEY, Thomas A.;
Robotech: The New Generation #23-25.
 Norristown, Comico, 1988. 26p.

Since my last report on Comico's publications regarding Robotech, a lot of things have happened. Two series have come to an end and the last, *The Macross* saga, is now monthly and should come to an end next spring. This is unfortunate because those three series have contributed in keeping the Robotech fandom together and they gave their readers a tribune to express themselves. However, the beginning of the *Sentinels* series adaptation in November by Eternity, could be a way to maintain this spirit. Eternity and P.A. will try to keep the Robotech enthusiasm alive together with the help of all those involved.

I would like to take a minute here to honour the memory of Markalan Joplin who died the 31st of May, aged only 32. Since his arrival in the Comico team he has done a very neat job, rendering faithfully the spirit of Robotech's episodes while adding a little personal touch in the details. His presence will be sorely missed in the *Macross* saga team and in the comic book world in general. However his memory is immortal.

I still follow *The Macross* Saga with pleasure considering the work of Markalan Joplin in association with Mike Leeke and

Mike Chen as the best that was offered to us by Comico. Episodes 27, 28, 29 and 30 (Joe Matt doing the inking for #29), in which so much emotions are displayed, were adapted, in the last months, with much success (although I find Mike Leeke's drawings in #29 and #30 a bit rushed compared to his usual very good standards) and I always wait for the next issue with impatience. As I like the last episodes of *Macross* very much, I hope that the Comico team will continue its good work with this series.

The last episode of the *Masters*, *Catastrophe*, was done by Mike Baron and Harrison Fong and I can say that this is the last of a series that has improved considerably in the last ten issues. The *Masters* came to a brilliant conclusion with the adaptation of long-awaited episode 1, *Dana's* story, done by the Markalan Joplin-Thomas A. Tenney-Mike Chen team and very impressively colored by Tom Reilly. I liked this issue which shows evident signs of careful and polished work. This was a great way for Comico to close the curtain on the *Masters'* series. Great job!

The three last episodes of the *New Generation* were done by Markalan Joplin and Thomas A. Tenney. As I said before, I was very pleased with Thomas Tenney's work on the pencils and found that he improved the *New Generation* quality for its last issues. So those three last adaptations were quite all right and the *New Generation* series comes to an end in a nice fashion.

Whatever was said about the *Masters* and *New Generation* adaptations, it still is sad that all is over for them because now those series will only live in our memories. Let us keep them alive in our heart.

MACEK, Carl. *Robotech Art III: The Sentinels*.
 Norfolk, Donning/Starblaze, 1988. 186
 pp. 12.95\$US, 18.25\$CDN.

A lot of people have been waiting for it, not to say "dying". But was it worth the wait? Well, I really think so. Nevertheless, I must say that it was not exactly what I first expected. A lot of questions concerning the universe of Robotech were left unanswered. Nobody else than the very author of Robotech, Carl Macek himself, could have fulfilled this almost impossible task.

In *Robotech Art III*, Carl explains how was created Robotech, from the very beginning till the tragic fate of *The Sentinels* series. We also learn more about what was exactly *Robotech the Movie* and what happened to it. An other interesting point is all the informations concerning animation production. I was quite amazed to learn how the Japanese actually make their famed animations. From sketches to storyboard, to actual animation you will discover everything behind the pre-production, animation and post-production.

This book is an incredible source book for every animation fan. Actually, its title could easily have been "The Making of Robotech". Unfortunately, there is one point that made me feel left over. I was expecting to see at least as much illustrations and cells as we used to have with *Robotech Art I* and *II* (after all, the book is supposed to have been delayed by the addition of more cells!). After viewing *The Sentinels* feature, released by Palladium Books last spring, I was hoping to find more detailed sketches or illustrations like the SDF-3, the Hellcats (cougar), and all what was not in the feature. So, it is more a SOURCE book than an ART book...

Anyway, considering all the information contained in this book and also the very nice cover, I definitely recommend every fan to get his/her own copy. Do not hesitate, it is worth the price.

Michel Gareau

AD.

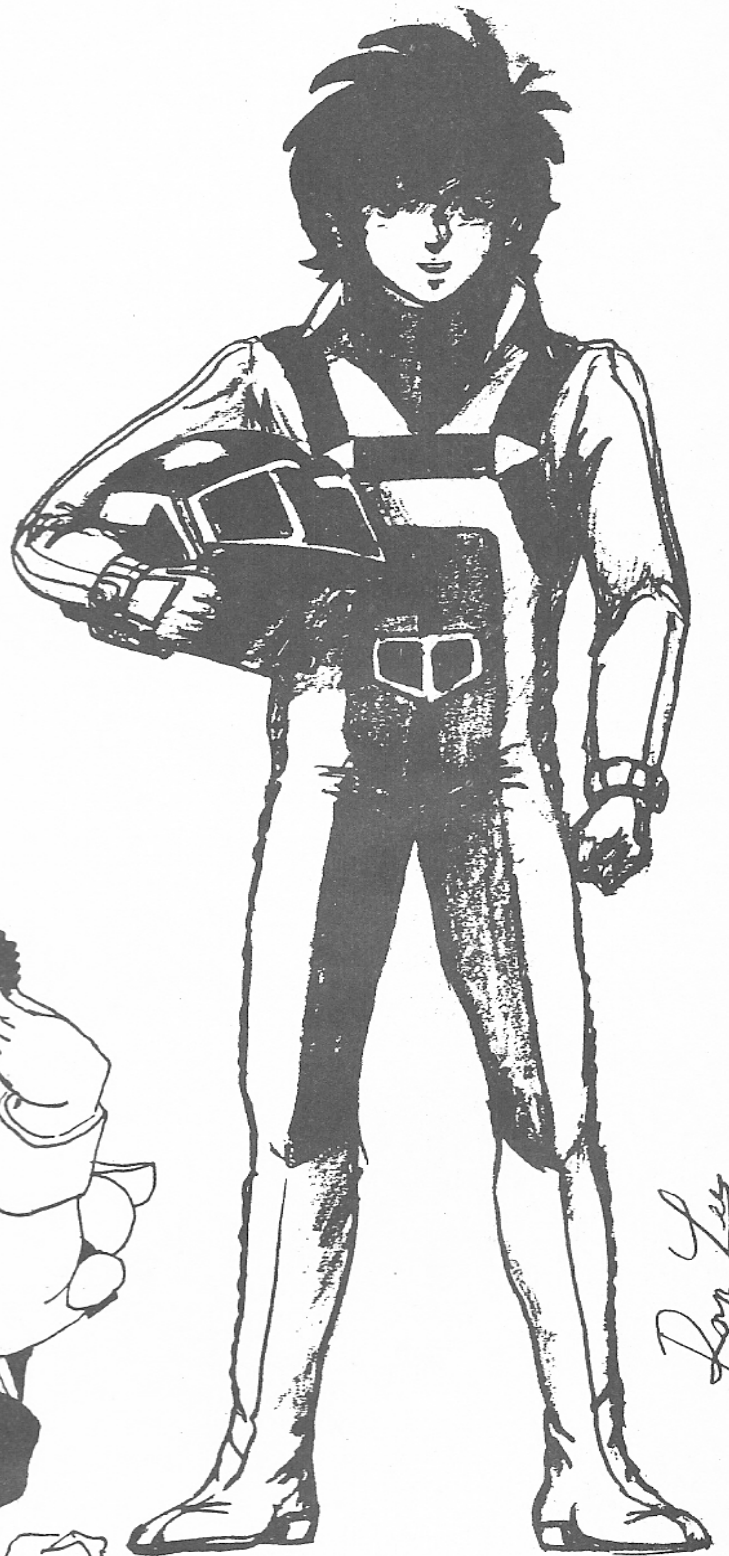
FAN ART



**KEN ROBERTS
OTTAWA, ON., CAN.**



Ken Roberts '87



**RON LEE
HAWTHORNE, CA., USA**

This artwork was planned to be printed in *How to Draw Robotech*. Thanks to John Stephenson of Blackthorne Publ. for sending it to us.

WHY ME?

WHY NOW?

DAMN IT!

LT. USHIDAN

RE-CUE

SAREMO 58

YER AWFULLY
SILENT, TAN.
'YOU OKAY
?

YES,
I'M FINE
...
I GUESS

... YOU WON'T BE,
WHEN I TELL YOU...

MACROSS ISLAND, 2009

BLUE LEADER TO SDF-1.
RETURNING FROM DRILL
FLIGHT 225. REQUEST
PERMISSION TO LAND.

A SPECIAL DAY.

BUT TANAYA DOESN'T CARE

WELCOME BACK, BLUE
SQUADRON, YOU HAVE
CLEARANCE TO LAND.

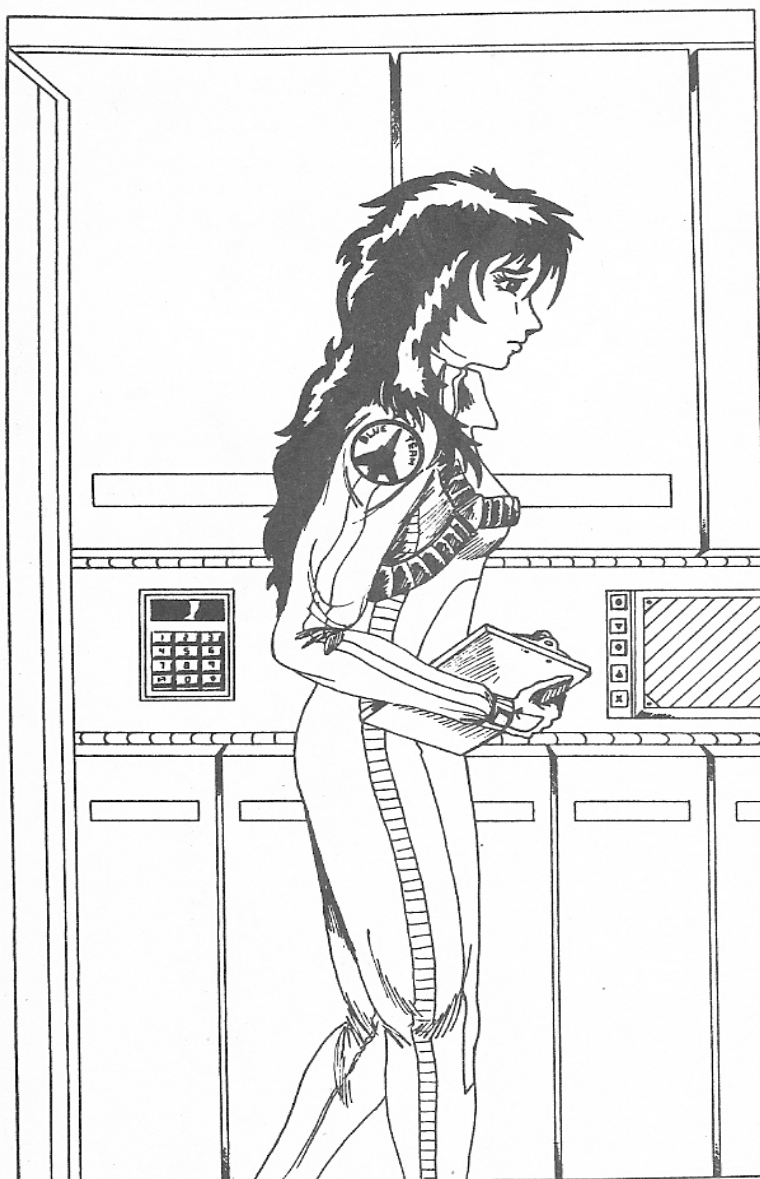
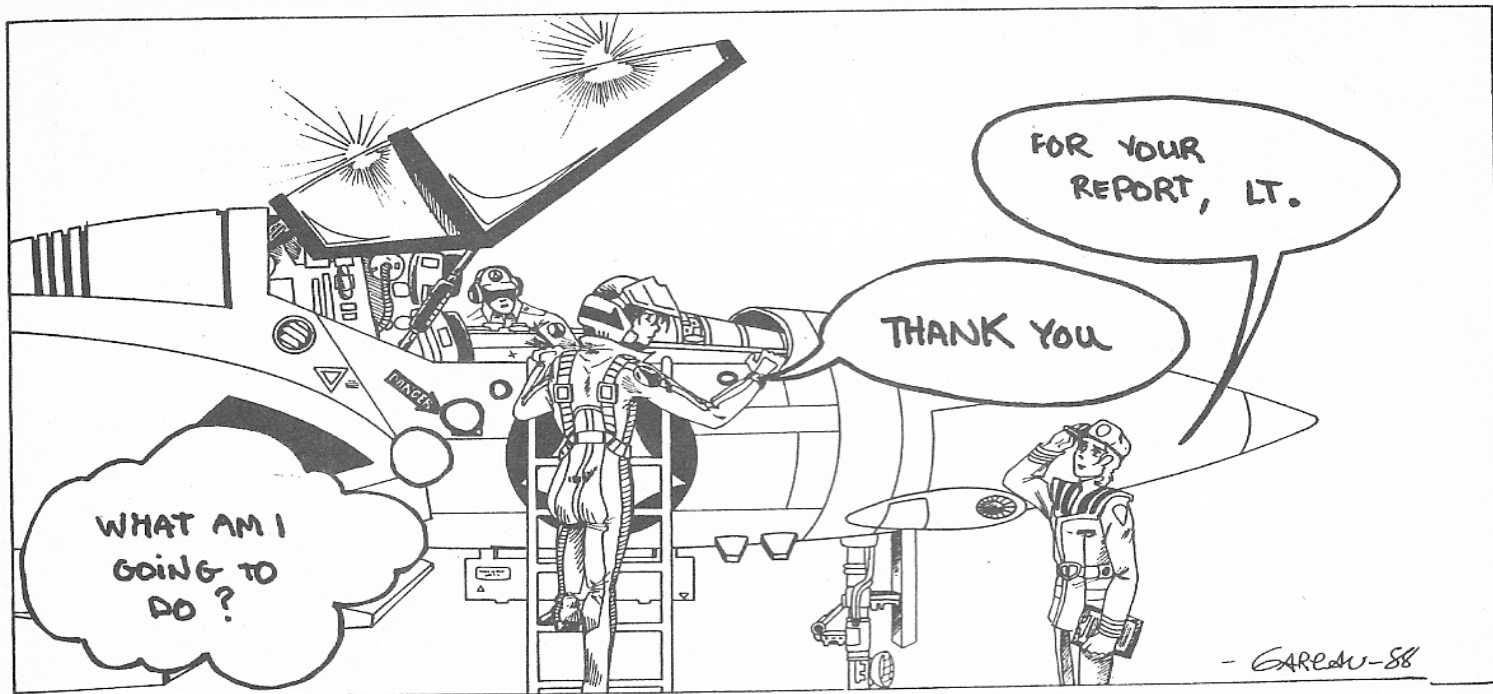
NOT JUST YET

OPERATION
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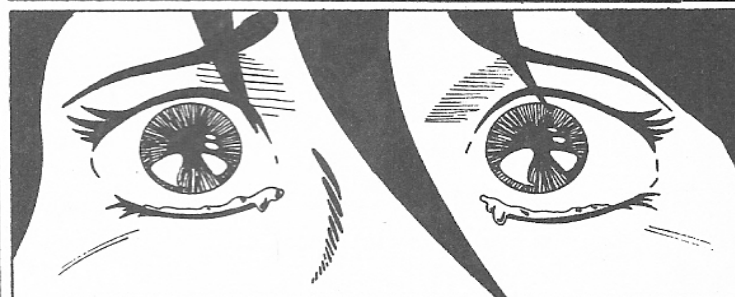
WRITER
JEAN CARRIERES

PENCILER
MICHEL GAREAU

INKER
STEPHANE GAUTHIER



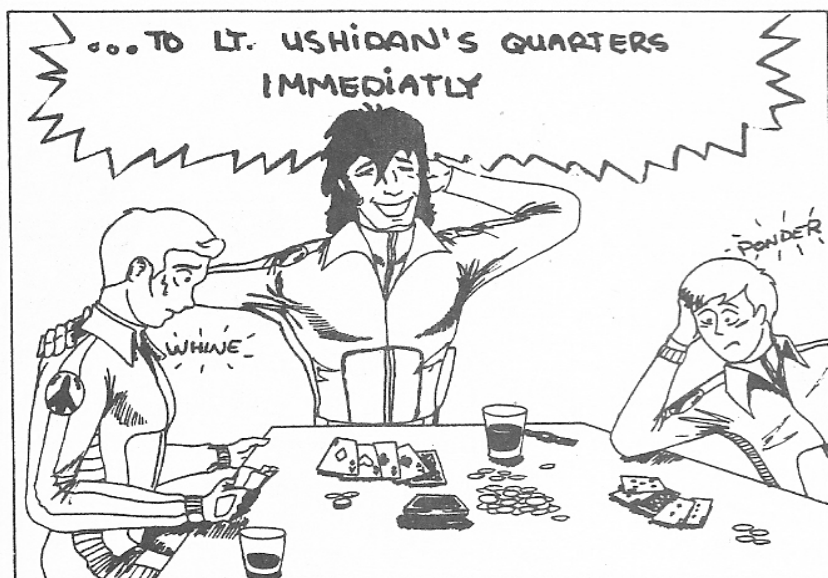
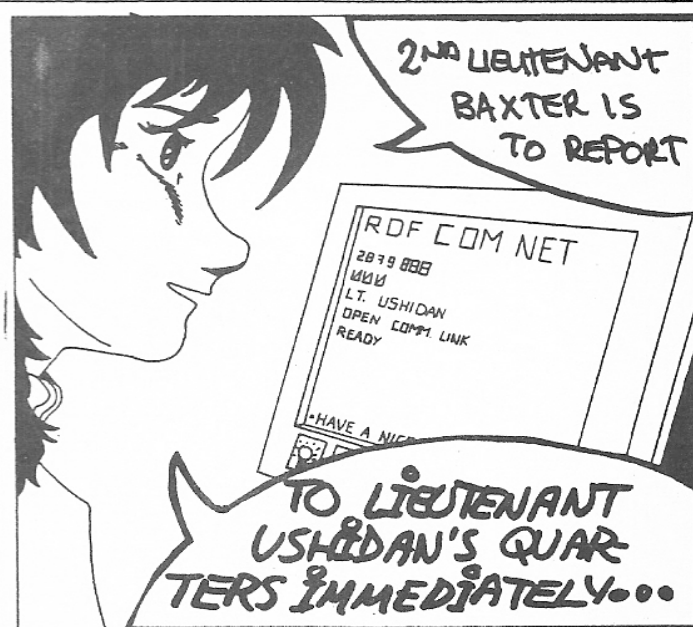
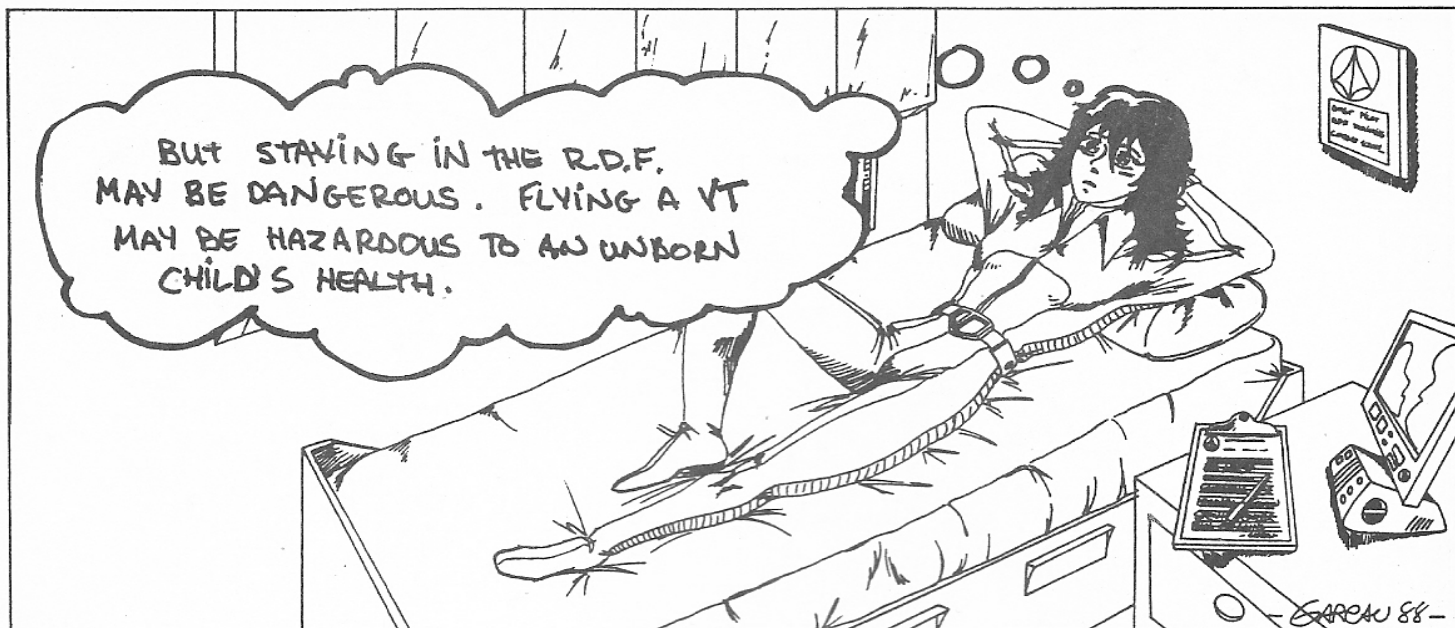
ABORTION, MAYBE...



SHAMEFUL !

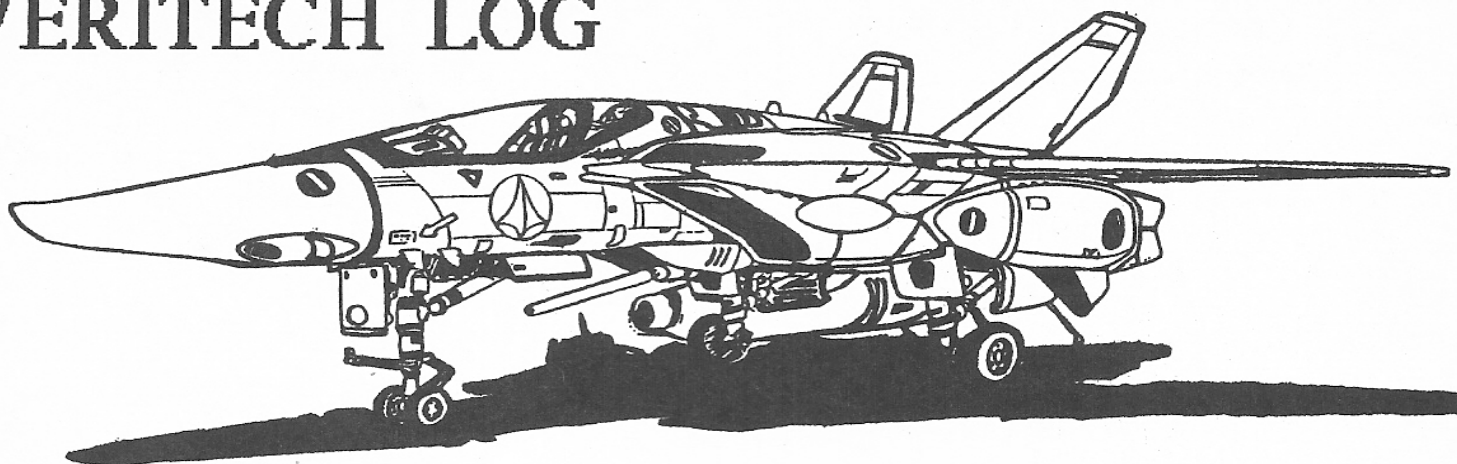


NO!





VERITECH LOG



"OPTIONAL" RULES FOR ROBOTECH RPG

DOG FIGHT

Those of you who have seen *Top Gun* will surely agree that the dog fight sequences were among the most spectacular and exciting ever seen. In a role-playing game such as *Robotech RPG* where the aerial and space combat are omnipresent it should be the same. Now, be honest! How many of you did engage in a "real" dog fight with the enemy? GOTCHA!!!

The purpose of this article is to suggest a practical and easy way to engage a dog fight sequence or how to evade it. These optional rules will provide you some new excitement and thrills and will definitely improve the realism of your aerial combats.

If you want to engage a dog fight:

- 1) On your move, perform a dog tail.
- 2) If successful, the target must spend a move to make an evasive maneuver of the same Quality Rating (QR) than his pursuer, or better.
- 3) If your target has failed his evasive action, you will now shoot with a to hit bonus.

To hit bonuses formula:

$$(\text{Target QR}) - (\text{Pursuer QR}) = \text{To Hit Bonus}$$

Examples: if pursuer's QR is 4 and Target's QR is 3, then the Target escapes! If Pursuer's QR is 4 and the Target failed is evasive action than the pursuer fire at +1 and the target has NO DODGE.

DOG FIGHT BONUSES

PURSUER'S QR	TARGET'S QR				
	F*	4	3	2	1
F**	E	E	E	E	E
4	+1	E	E	E	E
3	+2	+1	E	E	E
2	+3	+2	+1	E	E
1	+4	+3	+2	+1	E

* Target has NO DODGE.

** Pursuer loses one attack and cannot fire on target.

E means that the target escapes.

YOU CAN'T

DODGE

FOREVER

Let us clarify the failure on a dodge. If your roll, bonus added, is higher than the strike of your opponent, you dodge. Otherwise, you don't. But if you roll a 1 and the bonus gives you a total higher anyway: did you dodge? Some, contaminated by the fumble concept, said no. What did you think of that? In the case of rolling a 1 on a dodge, we suggest you to make a save versus the Physical Prowess, just to check, since it is a near miss, if you are able to keep control. Roll under your PP with a d20 and you have dodged. Of course, if you have more than 19 for the PP the save is not needed: you are one of the best!

Why not do the same thing for a strike? If you roll under 5, but your bonus makes it higher, then you hit your opponent. If you roll 1... you can roll a save versus PP. If it is successful or if your PP is higher than 19: your opponent must dodge, but, since it is a near miss, you are doing only half damage. If you missed, you are doing no damage. CJP

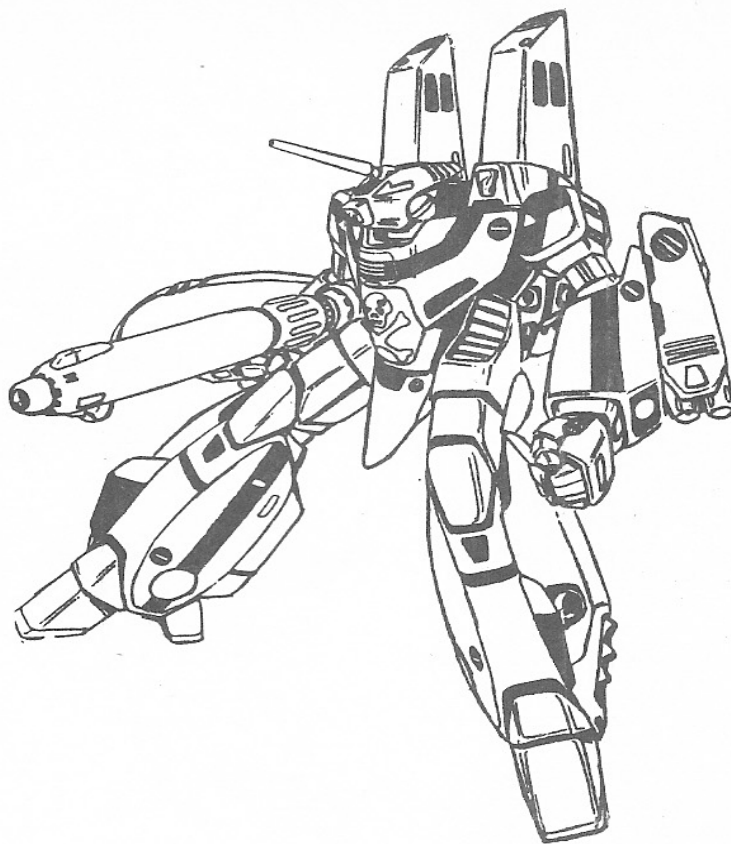
A 9th ATTRIBUTE: PERCEPTION

You are walking in a wide dark corridor. All your senses are in alert. Suddenly, you hear a little buzzing sound, as you notice a small movement to your right. "What is it?" you ask the GM. Since you are on foot, you can't use your **READ SENSORY INSTRUMENTS**, you have no way of telling... But maybe you haven't heard or seen anything? ...

So, to resolve these kind of embarrassing situations we propose a ninth attribute: the **PERCEPTION (PER)** that measures the ability of a character to perceive his environment. Like all the other attributes you roll the Perception with 3d6, and if your score is 16 or better you add another d6. With your Perception you will now be able to define and quantify your senses (seeing, hearing, even smelling or tasting) and your ability to quickly use the information they give you. But, most of all you can **FEEL** your environment: detect movement or distant objects, a particular smell, sound or taste. And occasionally it will allow you to have a general feeling that will make your sense of danger alert: *I have a bad feeling about this!* To do the latter, you will have to make a save versus your Perception on a d20. Which means that if you have a Perception of 12 you must roll below or equal to this number to make a successful Perception roll. Roll higher and you miss... Too bad!

Each character has a 10% base chance on his **DANGER SENSE**. This ability may enable you to feel the danger before it is too late. If you do so, you will be allowed to **DODGE**, **PARRY** and **ROLL** even if it is a sneak attack.

Characters with exceptional Perception will receive a cumulative +5% bonus on the roll of Danger Sense for each point above 16. As your Perception qualifies the sharpness of your sight, it also increases your targeting accuracy: exceptional Perception gives bonus to **STRIKE** but only out of the mecha.



MISSILES

In our *Robotech* RPG sessions, missiles have always been a source of problem. Why? Simple, they are so far from the ones the technology of the late XXth century has been producing. This article should clear the why and how of this.

First. You can't compare *Robotech* protoclature-based missiles with the ones we know for two reasons: the former were built for space, the latter for atmospheric use. Big difference! On a veritech, many positioning secondary engines let the mecha perform tight turns. On a missile, you can't have those engines on, without enlarging the whole thing. That is why Reflex missiles are are bigger than normal and only available in longer range. Due to the military development of the Global War, electronic counter-measure rendered useless most radar-seeking missiles. Again, only Reflex are big enough to include ECCM modules.

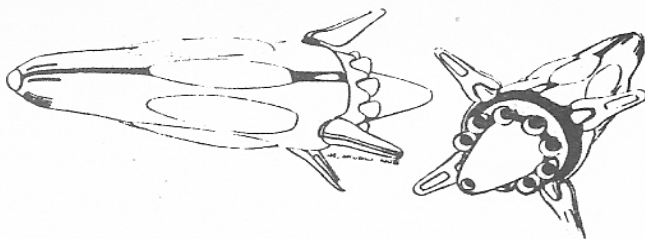
GMs must use Perception with discretion and good sense. It is an opening to give more precision to certain actions and occasionally helping the players in some delicate situations by letting them discover some important details they missed until then. MG & CJP

Perception chart:

Strike bonus and danger sense %:

3	4	5	6	7	8	9	10	11	12	13	14	15	
-3	-2	-2	-1	-1	-1	-1	0	0	0	0	0	0	0
1	3	3	5	5	5	5	10	10	10	10	10	10	10

16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
0	+1	+1	+1	+1	+1	+2	+2	+2	+3	+3	+3	+4	+4	+5
10	15	20	25	30	35	40	45	50	55	60	65	70	75	80



There are two major uses for missiles in Robotech:

- Covering a volume in space: that means you shoot them before you close in on the enemy. The area of effect of the missile is doing most of the job. You will then be using Proton Torpedoes whose range have been increased (those are the ones with spheric-shape explosions).

- Shooting down an enemy: here, the heat-seekers are doing the usual job, you know that one: mecha vs mecha.

Those are the uses of the missiles in Robotech, space use. It is very important to understand that. Nowadays, missiles like Sparrow (AIM-7), Phoenix (AIM-54) or Sidewinder (AIM-9) can achieve speed way higher than Mach 4. In Robotech RPG this is very important because the fastest mecha in RPG: Book 1 is the fighter pod at Mach 5. With the Global War, it is easy to imagine a missile designed to be faster. So, the missiles described in the RPG's could only be those designed for space. Their slow speed is easily understandable: knowing their lack of movement, when a mecha does a 360 degree turn, a heat-seeker will usually lose its target or try to lock on the first heat source. This could be tricky, a companion could be locked on. So they designed missiles mostly like rockets. On losing their lock on, they auto-destruct hoping to damage the nearby mecha. Their speed of Mach 3 (the fastest) are not of importance, they only have to be launched on an incoming enemy.

So where are ours? Our good old AIM (Air Intercept Missile) and soviet equivalent?

Missiles (20th century)

AIM-54 (Phoenix) High Explosive (Med)

(medium range) 2D4X10 M.D.
fits like a long Mach 4.6 (speed)
210km (range)
40ft (blast range)
10 M.D. (M.D.C.)

AIM-7 (Sparrow) Fragmentation
(short range) 1D6X10 M.D.
Mach 3.7
30km
20ft
5 M.D.

AIM-9 (Sidewinder) High Explosive/Fragmentation
(short range) 1D4X10 M.D.
Mach 2.6
10km
15ft
5 M.D.

Global War's missile types:

AIM-100 (Cobra) High Explosive
2D4X10 M.D.
Mach 5
350km
40ft
12 M.D.

AIM-102 (Boa) Fragmentation
2D6X10 M.D.
Mach 4.3
200km
20ft
7 M.D.

Other info on missiles:

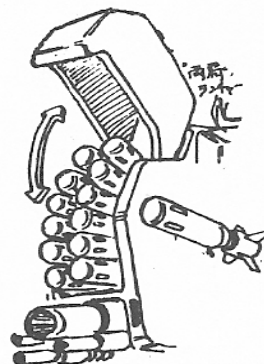
- It is impossible to detonate a missile by shooting it. Most of the time, an electrical detonator is the only way to have a bang. Nowadays, they can explode if they are "armed". In 2010, they will be armed only if fired.

- Armor Piercing missiles, in Robotech, do not seem to have any advantage. There is one: critical on a 18, 19 and 20 (of course it's designed for internal damage), or, if you are using our system of damage, increase the class of damage by one on Internal Structure Damage.

- To cover a wider volume, Proton Torpedoes are the only usable missiles: a dampening field is fitted in, so you can select the blast radius. The RRPg's are mecha-vs-mecha type, anti-warship are usually P.T. with a mile blast radius (I hope you understand why you don't use 'em in dog fighting). Damage is the same in that radius, no half-damage, even if you try to roll with it.

- To simulate mechanical improvements in RRPg 4 & 5 you can use your missiles as rockets to make a call shot (at -4). The damage was not increased during those wars. In the second and third Robotech war, the attention was focused on decreasing the size of missiles (cost efficiency: smaller missiles+ same damage+ smaller mecha= money in your pocket!).

- An important aspect was introduced by Lang on destroid's missiles weapons: SHOOT'EM ALL! as seen in some episodes (6 and later). This is a cowardly way of fighting but when your butt is in danger, who cares! Only one target can be locked on and this will work only with one system of missiles, i.e. shoulder pods, booster pods, etc., not booster pods and arms and wing missile for a Super Veritech for exemple. Locking on is with a Weapon System normal roll.



JAPANIMATION & MANGA

AN INTRODUCTION TO JAPANIMATION (2)

by Claude J. Pelletier

COMMENTS

I will now introduce you to some of the Japanese animation I saw and will try, with few comments, to point the strengths of each. I will also rate each animation with what I call the Quality Rating (QR), which consists of two letters: one for the quality of the animation and one for the quality of the story. For each, there are three levels of quality:

LOW (L): Fewer frames, confused, "American style"/simplistic scenario, action without meaning, confused, moronic.

MIDDLE (M): Clean, bright, fluid/good, keeps your interest, presents a plot or love affairs.

UPPER (U): More care in drawing, used effects/complex plot developed with skill, wise, genial.

An example: *Transformers the Movie* (Toei/Hasbro, 1986) have a QR of LL. On an other hand, I rate *Robotech* with a MU and *Robotech II: The Sentinels* with a MM.

Area 88 act I: The Blue Skies of Betrayal. (Dai, 1985, 50 min.). Original story: Shintani Kaoru; scenario: Sakai Akiyoshi; direction: Torikai Nagayuki; voices: Shiozawa Kaneto (Shin), Yasuhara Yoshito (Kanzaki), Shigaki Tarô (Saki), Tamagawa Sakiko (Ryôko). QR: UM.

This is the story of Shin Kazama, a young Japanese pilot, drafted against his will, by the treacherous actions of his "friend" Kanzaki, in the mercenary forces of the kingdom of Asran (a fictitious country in North Africa plagued by civil war). He will be able to leave only when his 3-year contract expires (doubtful in this bloody and merciless war) or if he collects enough premiums to be able to purchase back his

contract: one million dollars (but as he has to pay for his fuel, spare parts, ammunition and the replacement of his plane when he crashed...). He must survive in order to be able to get back to Japan where Ryoko, his beloved, is waiting for him. She is the daughter of the president of Yamato Airlines, for which company Shin was supposed to begin a very promising career as a pilot.

This is not science fiction, of course, but it is one of the best animations I have seen to date. The art is of exceptional quality and the story is very mature. Using the war context it makes us think about peace and determination. Long comments are pointless: you have got to see it. And the dogfights are unbelievable. There are a lot of details on the design of the planes. We can notice an airbrush at certain times. Very beautiful!

Macross: Love - Do You Remember? (*Clash of the Bionoids*), 1984, 100 min. Prod.: Big West/Shogakukan/MBS/ Tatsunoko, planif.: Studio Nue, Dir.: Noboru Ishiguro, orig. idea: Shoji Kawamori, scenario: Sukehiro Tonita, animation: Harukiyo Mikimoto & Kazutaka Miyatake, dir. art.: Mitsuharu Mayamae, prod. exec.: Akira Inoue, Hiroshi Iwata and Tsuneyuki Enomoto. QR: UM.

Clash of the Bionoids is the English version of *Macross: Love - Do You Remember?*, a theatrical adaptation of the Japanese series *Macross* (which is known as *Robotech* in the USA). We find the same characters of the series (Hikaru Ichijô, Misa Hayase and Lynn Minmay) but the story, even if it follows the same plot lines, is a bit different: at the very beginning of the film, Earth is fighting a race of huge aliens; the space fortress is already far from Earth which is in fact mostly destroyed at this time. Certain characters have a different personality, particularly Roy Fokker who is almost always a drunk chauvinist, and Lynn Minmay which appears more mature, already a singing star, by the way. Of all the characters of the

series, only the lovers' trio (Hikaru/Minmay/Misa) keeps a primary importance. The solar system seems to be in the middle of a conflict between the males of an alien race (Zentraedi) and their female counterparts (Meltrandi). The giants were created by a more advance race to serve as warriors. The male/female conflict, making the advanced race lose control on their creations, forced them to take refuge in an undersea city on the Earth, from which they tried a new experiment, creating the human race. After that they were gone again. The giants, searching for their origin came to Earth finding the human race... With the help of an old love song of a quite ordinary style, found amidst the ruins of the undersea city, humans succeed in touching the heart of the giants and restoring peace. A nice story which suffered a lot from too short a film. Consequently, it lacks the limpidity of the series. But it's also because it is a film that the animation is so exceptional: very beautiful! This english version (by Peregrine Films) seems good although it is 20 minutes shorter than the original. (some adult and violent scenes were taken out).

Megazone 23 part II, 1987, 94 min. Prod. exec.: Idol/Victor, plan.: AIC/Artland et al., dir.: Tohru Miura, scenario: Hiroyuki Hoshiyama, characters: Yasuomi Umezumi and Haruhiko Mikimoto, mecha: Shinji Aramaki. QR: UU.

Megazone 23 is another superb animation made by the same team as for *Macross: the movie (Clash of the Bionoids)* and with ideas conceptualized for *Macross* but left out when the series was edited. Consequently it is another story going on in a city built inside a huge spaceship where the human race fights (with the help of mechas/alien monsters. This version presents a brief summary of *Megazone 23 Part I* illustrated with a 10-minute editing featuring the key sequences (on a pleasing soundtrack). The excellent quality translation was done by Harmony Gold via an Australian firm.

In what looks like 20th-century Japan, Shogô Yahagi is a kind of tough guy on bike. When his friend Shinji Nakagawa comes to show him a secret experimental prototype he "borrowed" they are attacked by the army. Shinji is killed and Shogô flees with the bike, a prototype Garland. He decides to reveal to the public the existence of the bike and therefore calls the TV show of Eve Tokimatsuri, a famous singing star. He is taken off the air and while Eve keeps him busy the police tracks him and takes action. He is fleeing again and gets in a subterranean and secret part of the city. There, in a military base, he discovers the horrible truth: 500 years ago Earth was almost destroyed by wars and the human race was forced to flee in gigantic spaceships: the Megazones. The population is unaware of the situation, maintained in a state of ignorance by the mean of a TV-hypnotic pattern in which Eve takes a great part as she is only a holographics representation controlled by a main computer, Bahamuto, which has the mission of maintaining the peace. Megazone 23 is attacked by aliens with obscure motives, the Gorig, and Bahamuto forbids any counter-attack. The army is

trying to break the levels of protection of the computer in order to regain power and be able to fight back. In the second part, six months have passed. Shogô (Johnny Winters) and his girlfriend Yui (Suzy Sue) took refuge in the TRASH gang led by Lightning. They try to help Bahamuto which is broadcasting a mayday via Eve. Tracked by B.D., a military leader, while the Gorig are making a new attack, they reach the heart of the spaceship where Eve is waiting for them. Bahamuto runs its final program, ADAM, destroys the Gorig ship and makes the small part of Megazone 23, where Shogô and his friends are, land on Earth which, in the centuries, has healed itself from its wounds.

We have here a typical SF anime: love, intrigue, war/conspiracy, music, gangs, secrets, monstrous aliens. However the animation is of exceptional quality: a richness in details (especially backgrounds) and a great realism in the fighting. A better budget and the absence of sponsors with stupid demands gave way to this great quality. It is particularly important to notice the reflections: marvelous work and they are everywhere! You can also trace for the characters, an inspiration from Macross

(Eve-Minmay, B.D-Fokker, Shogô-Hikaru) or from real persons (Cindy-Cindi Lauper, Dump-a Japanese woman wrestler). Another masterpiece in the world of animation. Very violent and with adult scenes, not at all for children.

And now some briefs comments:

**Albator '84 (Arcadia of my Youth).* It is not the Albator series broadcasted in Quebec but a movie on the early life of the hero and on his first adventures. He fights to free the Earth and a few other planets from the Humanoid invader. A lot of analogies with occupied France of the 40's. This French version is superior to the american one (where Harlock has a John Wayne type of voice, totally out of context). It is a low-tech animation designed mostly for the young audience. The drawing although simple is however nice. There is a caricatural character as always in that kind of work. The story is simple, sometimes clumsy and contains heavy scientific unlikelihoods (the ship dives in a sun, licked by flames; members of the crew sacrifice themselves to lighten the ship so that it can gain altitude: they get out in space...and the

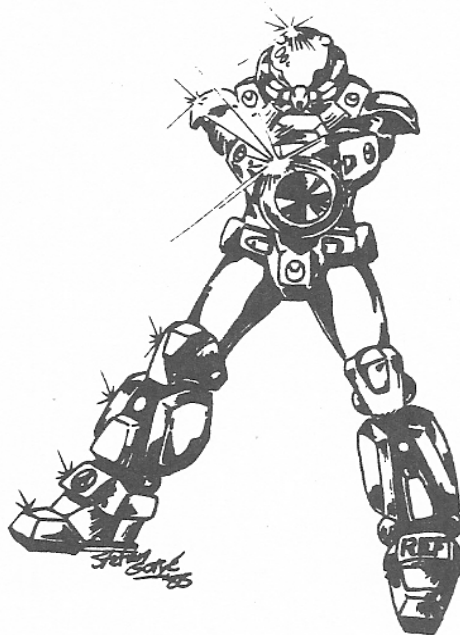


door remains opened!). Curiosity. QR: ML.

***Arrivederci Yamato** is neither a series nor a movie but more like a long feature, which is a film illustrating the story with a minimum of dialogues; mostly musical (classical, quite nice). It is an original animation, sequel to the first film. It was adapted to TV after that (*Yamato III*). The animation is a step better than that of *Albator*. The story is complicated and very dramatic: galactic war, battle against a metallic planetoid, near death of the heroine several times and very heavy damages on the *Yamato*. So dramatic that everybody dies at the end, good and bad guys (the TV adaptation kills only half the crew so that a sequel can be made!). The *Yamato* is this huge Japanese boat from the Second World War sunk by the Americans in April of 1945 near Okinawa and which was on the bottom of the sea of China till the Gamilon Empire's attack on the Earth in 2199. With the oceans vaporized, some humans took refuge in it and made it a space fortress to be launched in epic adventures. Gives a good idea of the *Yamato* series. QR: MM.

***Orguss Memorial vol. 1.** Clear drawings, bright colors but animation of a lesser quality. Backgrounds are simple, not very detailed, sometimes repetitious. Maybe also a lesser quantity of frames by second. The fluidity of animation is also affected by the fact that it is edited, compiling and summarizing the first half of the 36 episodes of the series (in 50 minutes). This phenomena is harmful to the storyline which appears simplified because all that is preserved is the Ehmaan/Chiram war and the love triangle between Mimsey/Kei/Moohm. The theme of space/time disturbance where various parts from different parallel worlds are gathered altogether on a same planet is kind of interesting. This compilation is followed by a short summary of each episode treated. QR: MM.

***Flashback 2012** is a 30-minutes videotape in MTV-style. Excerpts from *Macross* and *Macross: The Movie*; most of the songs from Minmay are featured. There are also 8



minutes of original animation which present the plotline of a possible sequel to the *Macross* movie: the heroes get on a gigantic colony spaceship, the *MECAROAD*, (movie which could possibly create the link between *Macross* and *Megazone-23*). The animation, the editing, the effects are frankly sumptuous. Gives a good taste of *Macross: The Movie* and the music is quite nice. QR: UM.

***Locke the Superpower** is a nice little movie (93 min.). The quality of the animation is in-between and the pathetic story is rather classical. Locke is an immortal with superpowers who chose to keep a childlike appearance. The government asks for his help to prevent Lady Kahn from accomplishing her goal: the conquest of the galaxy with an army of ESPers (people with psychic powers). But Lady Kahn has a plan to destroy Locke by the use of Amelia which has the power to annihilate ESPers' powers. But Locke's friend, Yui, is in love with Amelia while Locke is himself in love with Cornelia, Lady Kahn's agent. Love will save them but Cornelia's memory will be erased because of her crimes and she will not recognize Locke anymore. He is alone again. Charming story. QR: MM.

***Ultraman: the Adventures begins** and *Ultraman II* (episodes 1-4) are two animations which take back the *Ultraman* of our youth. The first is an American-like kind of animation not very impressive but with a more interesting and stronger story. The second is an average quality Japanese animation somewhat interesting but the 30-minutes episodes are in the style of the original live action episodes: quite ridiculous. Very entertaining. QR: LM/ML.

Also note that a Japanimation RPG exists where we can create characters and mecha and play in the style of our favourite series or in a new context: *Mekton*. Very well done. It is written by Mike Pondsmith and published by R. Talsorian Games Inc. Box 2288, Aptos, CA 95001-2288.

Well, you know as much as me now. Give us your comments on Japanimation. Next time, I will talk about *Iczer-One*, *Nausicaä*, *Dirty Pair*, *ZGundam*, *Galaxy Express*, *Devil man* and *Black Magic M-66*. Saliout. CJP

(A draft version of this article has been published in *Samizdat* #13. Translated from French by Alain Dubreuil.)

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NEWS & REVIEWS

VIZ COMICS

The hottest comic company in the case of manga is actually Viz Comics. Most of the manga to be released this fall or this winter will be by Viz. In all news we hear only of Viz. We owe them some respect for their work. And this is not a plug! They deserve it...

CJP

NAUSICAA

In a September issue of *Comic Buyer's Guide*, Toren Smith of Studio Proteus gave some precisions on their work for the *Nausicaä* comic book. "Studio Proteus has been working on the translation and production of *Nausicaä* at the express request of Hayao Miyazaki, who was extremely unhappy with the translation work done on his movie version of *Nausicaä*". He also talked about the collaboration he obtain from Moebius, who has produced a fold-out poster and a text of introduction for issue one. The first of the seven monthly installments will be published by Viz Comics at the end of November. 64 pp., B&W, \$2.50US/\$3.50CAN. (Source: CBG 775) CJP

VIZ MINI-SERIES

Viz Comics announces for the beginning of December two mini-series. Approximately 12 issues each, mostly complete stories, bi-weekly, B&W, around 32 pp., \$1.75US/\$2.50CAN.

* *Justy* by Tsuguo Okazaki, originally published by Shogakukan Publ. in Japan, translation by Satoru Fujii and Dave Smeds, touch up art & lettering by David Cody Weiss. It is the story of an ESPer, Justy Starflare, protecting the galaxy and fighting against evil uses of ESP powers. 9 issues, comic adaptation of the japanimation *Cosmo Police Justy*.

* *Pineapple Army* by Kazuya (Mai, the psychic girl) Kudo, translation by Satoru Fujii and James D. Hudnall, touch up art &

lettering by Lea Hernandez, cover by Darren Ching. It is a contemporary story where a Vietnam's veteran, Jed Goshi, is teaching civilians (mercenaries) combat techniques to fight for Freedom, Justice and Human Rights.

For their future mini-series, Viz Comics want to know what you want to read. Send your requests and ideas to: Viz Comics mini-series, P.O. Box 77010, San Francisco, CA 94107, USA. (Source: CBG 775 & Viz-In #1-3)

CJP



VIZ-IN NEWS MAGAZINE

To back it's publicity campaign "Ride the Wave", Viz Comics is publishing a news-zine called *Viz-In*. This zine, the voice of the Viz-In Club, gives news and sneak previews on all Viz publications, interviews with people involved in comics production, letters and comments from readers. This 8-page monthly newszine is available at local retail shops or through individual membership in Viz-In club. Executive Editor: Seiji Horibuchi, Editor: Abra Greenspan. A must for all japanimation & manga fans.

#1: Grey, *Nausicaä*, interview with Gerard Jones (rewriter for *Lum* and Grey).

#2: *Nausicaä*, *Justy*, *Pineapple Army*, San Diego, interview with D. Lewis, T. Orzechowski and T. Smith (Studio Proteus staff).

#3: *Pineapple Army*, *Laputa*, interview with

Carl Macek (the mind behind *Robotech*).

#4: Novelty goods of *Nausicaä* available soon, a sequel to *Kamui*, Japan's hottest titles, interview with John Davis of Capital City.

GREY: DIGITAL TARGET

Viz Comics is selling video copy of the theater version of this manga. For all japanimation fans. Produced by Seiji Sakamoto and Hiroshi Kato. 80 min., Japanese version, VHS/Beta. \$119.95US plus \$5 postage and handling. Send money order to: Grey, Digital Target, Viz Comics, P.O. Box 77010, San Francisco, CA 94107. Allow 4 to 6 weeks for delivery. (Source: Viz-In #1) CJP

VIZ-IN CLUB

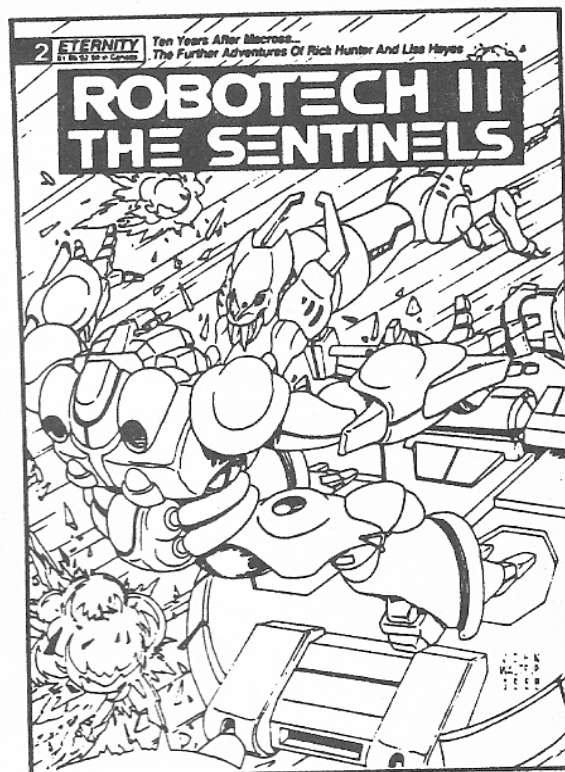
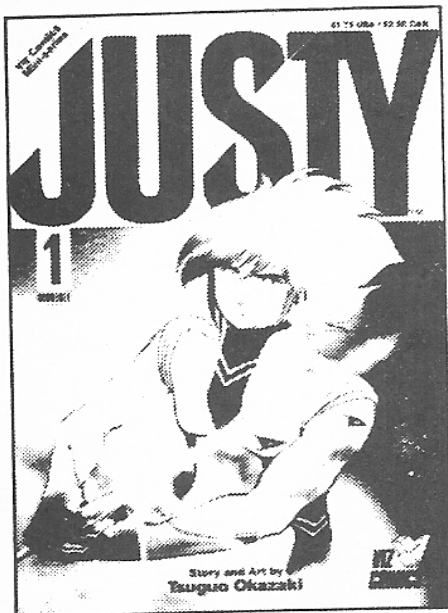
Being member of the club gives more than a membership card: subscription for *Viz-In News Magazine*, special novelty goods, discounts, presents and prizes, priority mailing on comics subscriptions and more. Join the club before December 21, 1988 and the membership is free! Just fill the form in an issue of *Viz-In* and send it with a SASE to: Viz-In Club, Viz Comics, P.O. Box 77010, San Francisco, CA 94107, USA. (Source: Viz-In #1) CJP

TOKUMA SHOTEN

Tokuma Shoten (the Corporation who produced *Nausicaä* and *Laputa*) is established in Los Angeles since March 1988. They are actually searching a US distributor for *Laputa*. They are negotiating with several firms, trying for the first time to make business in USA without an intermediate. They will probably use the same way with their next production. (Source: Viz-In #3) CJP

ETERNITY COMICS

An other company to keep in mind, but for the manga-like comics this time. Many



titles to be released in December: *Battle Armor* #2, *Bushido* #1, *Ninja High School* #8 (becoming monthly), *Ninja High School* graphic novel (the first three issues with a new story), and of course *Robotech II: The Sentinels* #2. CJP

THE SENTINELS VIDEO COMPANION

Eternity Comics has announced a *Robotech II: The Sentinels* Video Companion to accompany this fall's release of the movie on video tape. The 96-page trade paperback is scheduled for release in January.

"When adapting the series for the new monthly Eternity comic," Eternity Editor-In-Chief Chris Ulm said, "we had access to an overwhelming amount of reference material--photos, production art, character and mecha designs, storyboards, scripts. All of it will find its way into the video companion."

Robotech II: The Sentinels was originally planned as a 65-episode animated television series. "The series was never completed," Ulm said, "but three episodes were animated." The three episodes were then edited together with already existing footage to create the video.

"The *Robotech II: The Sentinels* Video Companion will explain a lot of plot points and characters that were only briefly touched on in the video," Ulm continued. "It's a tremendous amount of background material and a must-have item for any *Robotech* fan."

Jason Waltrip, the artist on Eternity's *Robotech II: The Sentinels* comic (with his brother John Waltrip) has designed the cover for the Video Companion.

The *Robotech II: The Sentinels* video is currently distributed by Palladium Books. Eternity's monthly adaptation of *Sentinels* began in November. (Source: Eternity Comics)

PALLADIUM BOOKS

Palladium Books has many projects for the *Robotech* RPG in the future. Of course, *The Sentinels* book (released mid-December), with all his REF spacecrafts, vehicles, the 5 new destroids, the Invid inorganics (although many pages are reprinted from previous books), will not be the last. Palladium will continue to produce RPG material as long as fans will show interest (Got that, fans?). They planned at least four books for 1989. There is still much to say on *Robotech*. Among other ideas for modules or source books: Moon and Mars bases, other *Robotech* factories, a Giant Blue Print book, a Field Guide containing unpublished model sheets from *Mospeada* and *Sentinels*, and much more for the *Macross*, *Invid* and *Sentinels* periods. To know more about this, do not miss our interview with Kevin Siembieda in next issue! CJP

JAPANIMATION

There is an other magazine, less known, about japanimation. It's called: *Japanimation, The Magazine of Japanese Anime & Science Fiction*. I have heard of 3 issues: #1 on *Robotech*, #2 on *Space Cruiser Yamato/Starblazers* and #3 on *Space Cobra* and *Starblazers* (character and episodes guide). There is news, articles on manga and anime, interviews. That is good but I do not know yet if other issues have been released. It is published by Eclectic Press (P.O. Box 19768, Detroit, MI 48219, USA). No subscriptions available. CJP

SCAN MAGAZINE

The C/FO San Diego has changed his name to the Southern California Anime Network (SCAN). The organisation is still "dedicated to the promotion and appreciation of quality animation and fantasy programming". They meet the second Saturday of every month in afternoon at the San Diego University (Daniel A. Davis, 1512 El Prado Ave., Lemon Grove, CA 92045, (619) 461-1917), they are publishing a newsletters (SCAN Magazine, c/o Peter Payne, 3644 1/2 #A 51st Street, San Diego, CA 92105, (619) 285-9348) and they have a RPG special interest group (Max Perego (619) 541-2290).

Actually, there is a good amount of manga or manga-like comics on the market. Only for the action/sci-fi type, we can count fifteen titles: Akira [5, 6], Appleseed [3, 4], Area 88 [37, 38], Battle Armor [2, 3], Dirty Pair [1], Godzilla [6, 7], Grey [3, 4], Justy [1, 2], Macross Saga (Robotech) [33, 34], Mecha [6], Nausicaä [2, 3], Outlanders [2, 3], Pineapple Army [1, 2], The Sentinels (Robotech II) [2, 3] and I am sure that others titles will be released by the end of the year. Of course, there is also all those ninja-like stories: Bushido, Legend of Kamui, Lone Wolf and Cub, Ninja High School (which may be put with sci-fi), Samurai, Young Master, etc. [Numbers in brackets are the issues to be released in Dec-Jan]. CJP

AREA 88 MONTHLY!

With issue 37 Area 88 is going monthly and it's a real shame. Everybody knows that there are many issues still to come (in fact a couple of hundreds) and with a monthly publication we will have to wait years before seeing the end of this superb story. If Eclipse was able to make it bi-monthly, why not Viz? CJP

The comic book version of the famous japanimation Dirty Pair will be published in January as a 4-issue mini-series by Eclipse and Studio Proteus. The art is by Adam Warren and the story by Toren Smith & Adam Warren. Kei and Yuri will "investigate" in a biochemical warfare industry to retrieve a stolen "computer-encoded personality". Sounds really interesting. (Source: *Eclipse Extra!* #48) CJP

TIGER-X

This story by Ben Dunn, published by Eternity, is another comic inspired by manga. In 1993, the Soviet army invade Europe and the United States with their new armement that include battlesuits. But americans did not give up and organized a resistance with an experimental battlesuit: Tiger-X. The series has been stopped in September with issue #3 because Ben Dunn devoted all his time to *Ninja High School*, now monthly. The #1 will be reprinted in December as a 40-page special (B&W \$2.25US/\$2.95CAN) and #4, this time with Paul O'Connor as writer, will be released in April. The drawings are quite good, the ideas of battlesuit is fine but I hope the new writer will introduce new story

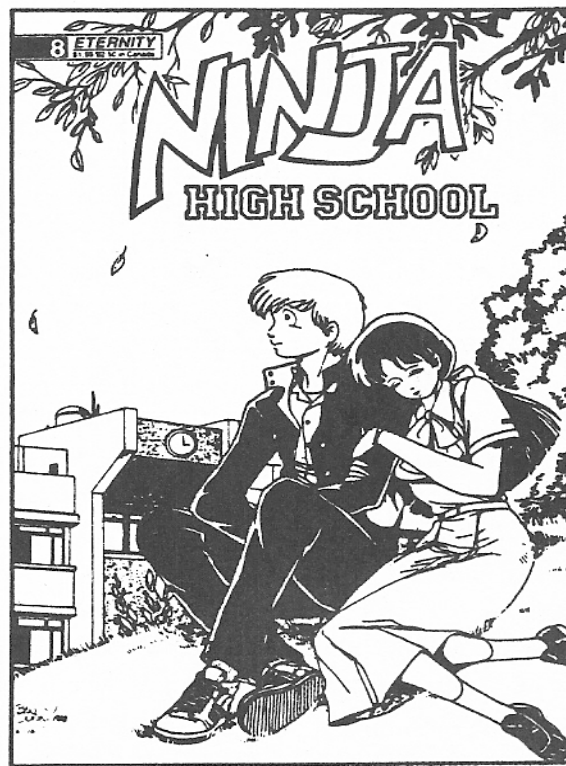
paths. I hate stories that deal with anti-sovietic ideology: this really does not encourage world peace! (Source: Eternity Comics) CJP

PROTOCOLURE ADDICTS #1

Issue #1 of your favourite (in fact, THE FANZINE on Robotech and Japanimation is mostly sold out. Of the four-hundred copies printed at the beginning of the year, there are just a few left. But do not despair, we have planned to reprint IF there is enough demands. ASK your retailer to order back issues at his distributor or write us. You will be sure to have your own copy of *Protocolure Addict* #1. CJP

ROBOTECH: THE MACROSS SAGA

With issue 32, the Robotech comic published by Comico is beginning to take more liberty toward the original story, probably under the influence of the novels published by Ballantine Books. It is really good: dialogues and artwork are now very satisfactory. We find some winks such as on page... (I hate non-paginated comics!) where Khyron said "Macek's Eyes!". There is also an homage to Mark Alan Joplin, deceased last May



before having finished issue 35 which had been completed by the staff of Comico. By chance, issue 36 was finished. It will be a special issue "incorporating events from the Ballantine Books adaptations and foreshadowing what was to come in *The Sentinels*". The last four issues are definitely not to missed! CJP

MECHA

Issue 5 is at last released. It unveils again a part of this complex puzzle that is the story of Mecha. We notice the artwork of Harrison Fong, which suffered a bit from the change to black & white and is still a little confused, but it is remarkable work anyway. Unfortunately, Randy Stradley announced the temporary interruption of Mecha after issue 6 until he can think of new orientation for the story. I hope it will not take long... CJP

GREY

Somebody told me that it was a boring story. I must say that it is too soon, after one issue, to really know, but the artwork is definitely superb. The character is antipathetic (it's not a bad thing), the story has a fast rhythm and it is sometimes difficult to follow (unexpected flashbacks, few dialogues, etc). Seems interesting... CJP

ANIME-ZINE

There are few magazines about Japanese animation in America, so it is important to know each of them. Anime-zine was the first one. It is a 8 1/2 X 11 in. magazine that offers, with a good looking presentation and many pictures, information on new products, articles and episode guides on major animations. Very useful and interesting.

Issue #1, published in 1986, presents articles on Megazone 23, Nausicaä, and on monsters in Japanese movies (mainly Godzilla). Issue #2, published in 1987, talks about St-Seiya, Yamato III, Wings of Oneami, Megazone 23 part-II, and other monster movies. There is also some fan art. Issue #3, published in 1988, includes more

GREY STORY AND ART BY YOSHIHISA TAGAMI



TM & © Yoshihisa Tagami/Tokuma Shoten 1988.

news, articles on the appearance of Japanese animation characters, Nu Gundam, Dirty Pair The Movie, Crusher Joe, Dirty Pair episode guide, Affair of Nolandia, Eight Man, Dragonar. There are also articles on the composer Ryuichi Sakamoto and Bakshi's Wizards. As you see, the contents of each issue is very rich.

Issue #4 will be released soon and you will find in it new departments: a list of anime & manga available in English, an overview of the actual anime scene, an analysis and overview of anime soundtracks, a section on mecha and another on manga, and articles on the world of Lum.

ANIME-ZINE. 2.95\$, full color cover, 62 pp., foldout poster. Now printed on white paper instead of newsprint. Printed by Minstrel Press Inc., P.O. Box 87, Rahway, NJ 07065. CJP

THE SENTINELS COMIC BOOK

Robotech II: The Sentinels. The Further Adventures of Rick Hunter and Lisa Hayes is

published by Eternity Comics. The writers are Tom Mason & Chris Ulm. The artists, Jason & John Waltrip, share the work, one doing the odd numbered issues and the other handling the even ones. Each issue will also feature a two-page Ninja High School story by Ben Dunn, especially created for *The Sentinels* issues.

Each 65 original scripts of the never-produced TV series have been split in two issues. This leaves room to expand on the story and fill in the gaps. For example: April and May will see a special Robotech II: *The Sentinels* mini-series. "It's Rick and Lisa's wedding and we wanted to do it up right", Mason said. "The novelizations and the video glossed over the wedding. It seemed like it was just something to get out of the way so the REF could begin its mission to Tirol. We think after ten years of waiting, this moment should be savored and enjoyed. Robotech fans won't be disappointed." The two-issue Robotech II: *The Sentinels Wedding Special* will be illustrated by Jason Waltrip and feature covers by Dave Dorman. (Exclusive news from Eternity Comics). CJP

TRIVIA ANSWERS

- | | | |
|---|--|---|
| 1- Zor | 23- Space Station Liberty | 38- Corg. |
| 2- Optera | 24- They were searching for the Protoculture Matrix. | 39- Sera. |
| 3- Tirol | 25- Professor Miles Cochran and Dr. Samson Beckett | 40- Colonel Jonathan Wolff |
| 4- The Southern Cross | 26- Field Marshal Anatole Leonard | 41- Ariel (a.k.a. Marlene) |
| 5- Fantoma | 27- Musica | 42- Sue Graham |
| 6- Miners on Fantoma | 28- George Sullivan | 43- Neutron "S" missiles |
| 7- Exedore | 29- A neuro-sensor | 44- In the Robotech Factory |
| 8- To fight the Invid | 30- "Pupil Pistol" | 45- In the Zentraedi Control Zone during the Malcontent Uprisings |
| 9- Veritech | 31- The memory of the original Zor awake in his mind | 46- Modular transformation |
| 10- MAC II | 32- Zor Prime causes the spores from the Flower of Life to be released, alerting the Invid Sensor Nebula | 47- Scrim, Cramn and Odeon |
| 11- Mockingbird | 33- Scott Bernard. | 48- Five years |
| 12- Tommy Luan | 34- Armored Cyclones. | 49- An Invid Brain |
| 13- Commander Reno | 35- "ET". | 50- Zarkopolis |
| 14- The 15th Alpha Tactical Armored Corp. | 36- The Invid track the active Protoculture activity in the weapons and mecha to find the resistance fighters. | 51- The Farrago |
| 15- Monument City. | 37- "The Blue Angels". | 52- Tesla |
| 16- Global Military Police (GMP). | | 53- Geruda |
| 17- Marie Crystal. | | 54- Breetai |
| 18- Allegra and Octavia. | | 55- Peryton |
| 19- Sean Phillips. | | 56- Roy Hunter |
| 20- Zor Prime. | | 57- Mars Group |
| 21- A pianist | | 58- Haydon IV |
| 22- The Triumvirate | | 59- Ark Angel |
| | | 60- Haydonite, Spherisian, Praxian, Garudan, Perytonian, Karbarran and Terrian. |

T-SHIRT

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ROBOTECH II THE SENTINELS^{T.M.}



☐ Yes! I need to keep up with the further adventures of Rick Hunter and Lisa Hayes. I've enclosed a check for \$11.95 (\$13.95 outside U.S.) for a six issue subscription to *Robotech II: The Sentinels* beginning with issue #_____.

☐ And I also need a copy of the *Robotech II: The Sentinels* full color poster (17x24) to hang on my wall. I've enclosed \$6.95.

Name

Address

City/State/Zip

Note: All comics are mailed flat in a protective envelope.
All posters are mailed in a cardboard tube.

ETERNITY COMICS, PO Box 3185-PA, Thousand Oaks, CA 93159

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